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ABSTRACT

This revised curriculum guide was prepared to help speech teachers and administrators gain greater sensitivity to the importance of speech education in the curriculum and to provide a digest of the characteristics and instructional practices which could contribute to superior speech education programs. The topics of the first nine chapters are speech education in a democracy, achieving the objectives of speech education, activity programs for speech education, a suggested curriculum for a basic speech course, discussion and debate, oral interpretation, educational drama, radio and television in speech education, and a general speech program inventory for secondary schools. Chapter ten is a bibliography in which items are listed under the categories of general speech philosophy, methods and resource materials, testing and evaluation, high school textbooks, and college texts for reference. This chapter also contains a list of sources for speech education materials and equipment. (JM)

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speaking and listening

The Office of the
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Michael J. Bakalis
Superintendent

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Bulletin D-1

Communication in the High School Curriculum

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THE ILLINOIS CURRICULUM PROGRAM

Office of the Superintendent of Public Instruction

Springfield, Illinois

FOREWORD

In October, 1960, the Illinois Curriculum Council recommended the preparation of a series of curriculum guides for teachers and administrators in the high school. Communication in the High School Curriculum—Speaking and Listening—was the first of the secondary school series published. Cooperating in this publication with Woodson W. Fishback, then Director of the Illinois Curriculum Program, were: William E. Buys, Chairman and Co-editor, G. Bradford Barber, Kenneth Burns, Paul K. Crawford, Bessie Duggan, Ellison Hoke, Ralph L. Lane, B. F. Johnston, Karl F. Robinson, Glenn C. Schuermann, J. Thomas Sill, Catherine Wood, and Edward Zimdars.

In 1969, a committee from the Illinois Speech and Theatre Association collaborated with Mr. Earl R. Davis, Supervisor of Speech and Drama, Office of the Superintendent of Public Instruction, in the revision of the communication guide. Serving on that committee were Mr. Richard King of Granite City High School, Mrs. Betty Thornton, Mr. George Tuttle of Thornridge High School of Dolton, and Mr. John Malloy of Thornwood High School of South Holland.

The intent of the revisory committee, like that of the original committee, was to prepare a nonprescriptive guide which would accomplish two purposes: first, to help speech teachers and administrators gain a greater sensitivity to the importance of speech education in the curriculum, and second, to provide a digest of the characteristics and instructional practices which, if studied and applied, could contribute to superior speech education programs.

The revision was necessitated by an accelerated importance of oral communication and the introduction of new media for use by speech teachers and students. This new concern for effective oral communication has been accompanied by new and improved teaching methods and by broader concepts and philosophies which should be understood by all teachers of speech education.

Appreciation is expressed to the members of the revisory committee who gave unstintingly of their time, energy, and knowledge to effect this new publication.

It is the hope and belief of the committee that this revision will afford school personnel a broader understanding of the importance and scope of speech and drama as an essential discipline to be offered to all students. Familiarization with the guidelines herein set down should be invaluable, particularly to teachers with limited academic backgrounds in speech and drama, and to those with limited teaching experience.

In cooperation with the representatives of the Illinois Speech and Theatre Association, the Office of the Superintendent of Public Instruction is proud to sponsor and present this bulletin to school administrators and to teachers of speech and drama.

Michael J. Bakalis
Superintendent of Public Instruction

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CHAPTER I

SPEECH EDUCATION IN A DEMOCRACY

Our Changing World

In considering what is fundamentally crucial to all language arts, speech educators generally agree that no modern, technological, and democratic society can secure and maintain freedom for individuals in their social, economic, and political lives, without deliberately providing for intentional speech education in those skills, attitudes, and arts which are basic to that society's primary goals.

Primary goals have not changed since the writing of the Declaration of Independence and the Constitution. However, due to social, economic, intellectual, judicial, and political changes, verbal expression of our goals alter according to the human actions and concrete conditions that exist at any given time.

It must be realized that all high school students today are the "television generation"; all have been influenced by television since birth. These children have entered the schools with an immense exposure to vicarious experiences that, before this time, were impossible to achieve. The school system, in general, and speech education, in particular, must keep in mind that today's teenager has been widely oriented in multi-sensory oral language. Educators must learn to use this method of language to a far greater degree than in the past.

In the United States more than 200 million persons can be simultaneously turned into a listening-viewing audience. This nation has a communication medium and a communication problem undreamed of twenty years ago.

Any school curriculum that does not include responsibilities in teaching effective speech and critical listening must be held accountable for permitting those cultural conditions under which Orwell's *1984* might well become a reality.

Recent technological devices for aiding or replacing speakers, listeners, readers, and writers are already upon us. These need to be noted. As this guide is developed, these machines are not in wide use. However, we can be sure of two things: first, these machines will be ready for human use before human beings are widely and wisely educated to use them; and second, these machines, in the very near future, will have a profound effect upon the type of language arts curriculum needed. From the point of view of the revisory committee, the impact of such devices upon the need for speech education is unquestionable.

The technological changes in automated production, transportation, and communication are also resulting in other consequences requiring our attention. There are more white-collar workers now in the United States than blue-collar workers. In examining the essence of service industries, we are impressed by the fact that it is people working with people. Automation is taking men away from working all day with non-communicative machines. This means that interpersonal communication (speaking and listening) once again becomes central to economic activity.

The current economic revolution has resulted in increased leisure time. Hence, "worthy use of leisure time" is no longer an empty educational objective. The need for increased curricular and co-curricular attention to oral reading, storytell-

ing, dramatics, creative plays, parliamentary law, and group decision-making is upon us.

Another force shaping educational needs is the social revolution. The place of rhetoric in this force is currently undergoing careful examination. The social revolution, itself, calls attention to problems formerly considered insignificant. Other problems take a different perspective; i.e., accepting variant speech patterns as an extension of personality. New problems have emerged, such as the rhetoric of confrontation in the problem-solving process. At the time of this revision, the violent social upheaval is in the early revolutionary stages and its direction or full impact cannot be forecast.

We are a nation dedicated to free speech and assembly. Democracy is synonymous with participation; it is synonymous with discussion, parliamentary law, persuasion, salesmanship, and debate. Democracy can be secured only when a nation is able to engage in these forms of communication.

It is unthinkable that any nation can be committed to economic individualism, to freedom of speech, and to freedom of assembly without also providing for an educational curriculum which seeks to produce individuals who are capable of speaking and listening. Freedom of speech and assembly are hollow terms if skills of speaking and listening are not an integral part of the education of free men.

The implications of having a democratic society dedicated to free education for all, dedicated to freedom to think, dedicated to freedom to assemble and hear, dedicated to the development of a highly technical and mobile world are quite clear. Such achievements can occur only when the educational system provides for those thought processes and skills in communication which are relevant to such goals.

The Characteristics of Speech

In order to plan curricula for the specific purposes of improving thought and inter-personal communication in a democratic society, it is necessary to have a general overview of the subject matter of speech education. In other words, what attitudes and skills should speech curricula seek to develop and promote? To answer this question, we present the basic elements and characteristics of the oral communication process as it operates in a free society. This guide will seek to show various and flexible approaches in securing these communication skills.

Speech requires proper attitudes: Effective human thought and effective oral communication depend upon the belief that one has the right and the social responsibility to think constructively and, in turn, to communicate those thoughts to others effectively.

Speech is social and purposeful: Oral communication always involves two or more human beings. It is human activity which depends upon cooperative behavior. Oral communication also always implies a purpose. The speaker attempts to arouse feelings or thoughts; the speaker attempts to contribute to the pleasure and relaxation of the listener; the speaker attempts to change the direction of movement of

the listener either toward, or away from, some speaker-determined goal.

Speech begins with a thought: Thinking is the seminal force for all types of communicative acts. In speech, the basic purpose is to transmit information, data, thoughts, and/or feelings. The thought is the subject matter of the message and the speaker. Subject matter, thoughts, feelings, and ideas are essential to the oral process.

Speech utilizes a listener feedback: The receiver of the message is the listener. Skill in listening can be taught. Listening is to the receiver what thinking is to the sender. Listening is thinking. The reactions of the listener to the speaker are reflected in what he says, how he looks, and what he does. These reactions are transmitted, via sight and sound, back to the speaker. These returning messages are called "feedback." Feedback messages, in general, report four different things: (a) message not understood; (b) message understood and listeners agree; (c) message understood and listeners do not agree; (d) signals received accompanied by interference, message not received, please repeat. The speaker must be able to receive the feedback messages, interpret them, and adjust his future outgoing messages to reflect his analysis of the received feedback.

Speech depends upon effective transmission: The speaker must be able to transmit his thought to the listener. Effective transmission of thought requires: (a) having adequate energy; (b) having sufficient volume; (c) a suitable voice; (d) effective articulation; and (e) controlled bodily action.

General Objectives

The knowledge, insights, and skills derived from speech education contribute to the individual's self-realization and economic efficiency. Speech education also produces those social and political skills and attitudes which subserve the American ideal of democracy.

Specifically, the values of speech education stem from those attitudes and skills which it seeks to develop. Among these are:

1. Evaluating the importance of effective communication in a democratic society
2. Acquiring basic mastery of the principles involved in preparing, selecting, organizing, outlining, introducing, developing, and concluding
3. Analyzing the audience and occasion related to speaking situations
4. Learning to use clear, accurate, impressive, and compelling language
5. Developing a pleasant, clear, flexible, and easily heard voice
6. Developing and using the physical skills of poise, confidence, sincerity, and self-control
7. Learning to listen to the speaker attentively, critically, and meaningfully
8. Interpreting literature through acting and oral reading with sensitivity to the content and adherence to the author's intent
9. Evaluating the importance of the logical thought pro-

cesses through participation in discussion, debate, and parliamentary procedure

10. Demonstrating ethical standards and social courtesy in all speaking-listening situations

The success or failure of individuals in a free, political, economic, and social world depends upon the abilities to think effectively, to speak effectively, and to listen critically. To secure these prime objectives is the purpose of speech education; to have succeeded in obtaining these objectives is the value of speech education.

CHAPTER II

ACHIEVING THE OBJECTIVES

Statements of speech needs and lists of high sounding goals have little value unless these needs and goals are recognized by those whose duty it is to administer the schools of our State. This chapter lists and briefly discusses the concepts necessary to achieve the objectives of speech education set forth in the previous chapter.

Recognize the Value of the Speech Program

School board members, superintendents, principals, and curriculum planners recognize the importance of improving oral communication skills. This recognition goes beyond mere intellectual acceptance; it advances to the point of demanding that something be done to improve the ability of students to think clearly and to share thoughts with one another.

Recognize That Speech Is Learned

The implications of Chapter I point up the premise that speech is learned, and, because it is learned, can be taught. Recognition of this premise will lead school administrators to the realization that speech education should be intentional. Indirect teaching, accomplished by letting the students do considerable speaking in all of their classes and allowing them to participate in poorly directed extracurricular speech activities, will not suffice. If the student does not have a good set of speech habits to begin with, or if he does not know of what good speech consists, no amount of practice will benefit him. Effective speech is best learned through conscious integration of theory, practice, and criticism under the direction of a person trained in the field.

Incorporate Speech Into the Curriculum

Once administrators and teachers recognize the value of speech training and admit that it is best taught directly, it is their responsibility to incorporate speech into the curriculum.

Speech education will begin in an informal, yet intentional, manner in the early grades.[1] It is an integral part of the total language arts program. Good language arts textbooks for elementary grades have well-developed units on speaking and listening. Administrators will insist that speaking and listening receive their fair share of time in elementary education, knowing that the habits instilled at this time will remain with the student throughout his life.

Formal speech instruction can be introduced at the junior high school level. Instruction at this level should build on what has been done in the elementary school, but should not duplicate work done there. It should concentrate on improving speech habits in informal situations and introduce the student to the problems of formal speaking. Work in creative dramatics is valuable in the junior high school program since it contributes to the development of the child's imagination. Creative dramatics also serves as a foundation for all future dramatic work in the high school.

A good curricular program at the high school level will pro-

[1] *English Language Communication*, (K-VI). Illinois Curriculum Program Bulletin C-Six, 1961

vide for at least one semester of required speech early in the student's career. This required course should be in general speech and should concentrate on those activities with which the student is most likely to come in contact in later life. Local conditions, the needs and abilities of the students, and the training of the teacher all will determine the nature of the beginning course. One word of warning may not be amiss, however. Experience indicates that a superficial handling of many topics is less satisfactory than a more concentrated treatment of fewer areas in the beginning course.

A suggested method of scheduling a required course of speech would be to compress the eight semesters of English into seven and add the basic course of speech. This would have the advantages of being efficient, economical, and easy to implement. It is suggested that the ideal time to offer the basic speech course would be in the freshman year to obtain the maximum sequential advantage. An early semester of basic speech builds a firm foundation for subsequent courses; and, for some students, allows greater time for advanced speech work.

In addition to the basic required course, electives will be offered in those oral communication areas which best meet the needs and abilities of the students involved.

Curricular course work is but one of two phases of the well-balanced speech program. A speech activities program to aid those who are in need of remedial work, and to benefit those who because of their special aptitudes can profit from additional speech activity, is also vital.

A majority of schools concentrate on an elementary school speech correction program, and full-time speech therapists are most often hired in the elementary school. Under the supervision of a competent therapist who does not have too heavy a case load, the large percentage of speech defectives can be properly treated at this time. However, certain students will enter high school still in need of the services of the correctionist, and it is imperative that whatever help they still need be provided.

Probably more important than the speech defective in the high school program is the talented speech student. Good courses in speech will train him to use his talents, but many additional opportunities are needed for him to practice and perfect his new-found skills. Actual performance situations are of the greatest benefit at this time. Thus, it is recommended that the school offer adequate opportunity for him to get further experience outside the classroom. Means of providing this experience are discussed in detail in Chapter IV, pages 45 and 46 of this guide.

An adequate speech program takes both time and money. It must be given proper time allocation on the school calendar and should be so scheduled that it is available to all students. A fair share of the total budget will need to be earmarked for speech. It is quite as important as any other phase of the school's program.

Periodic evaluations by administrators and teachers will determine whether goals are being achieved and where revisions need to be made.

Secure the Best Faculty Possible

Other things being equal, good teachers produce good results, and weak teachers have less chance of being successful. The speech teacher, thus, should have the best possible qualifications for his work. A language arts major whose college training has included only one or two speech courses cannot achieve the goals set forth in this guide. It is desired that the speech teacher be a speech major.

In a school where a single speech course is offered, the administration may have to accept a teacher who has a speech minor, only. A good minor program in college will have introduced the teacher to the main speech activities and should have given him sufficient theory and practice in these activities so that he can teach them adequately.

In those schools where more ambitious programs are undertaken, the teacher should certainly have the major. Most teacher-training programs tend to make the major one in which the teacher has had at least a minimum of work in all aspects of speech. The well-qualified teacher will have provided for depth in the field of his chief interest; i.e., public speaking, debate, dramatics, etc. Thus, he will be equipped to handle specialized courses or activities in those areas in which he has had additional training. The speech teacher, certainly, will be expected to possess all of those personal qualities desirable in any teacher.

There are enough differences among the various speech activities so that one person cannot be expected to handle all of them equally well. If the school is so small that only one teacher can be employed, it might be best to concentrate on one major activity.

An administrator desiring a strong speech activities program will give the classroom teacher who directs that program either released class time or a stipend for the extra service.

Provide Adequate Facilities

Facilities for carrying on the speech program need not be elaborate, and lack of such facilities should not deter any school from initiating work in speech. However, once work has started, a plan for improving existing facilities should be inaugurated. The really good teacher will not need an oversupply of gadgets in order to have an exciting offering, but he should not be kept from obtaining the best results by lack of equipment.

The speech classroom need not be greatly different from any other classroom. It is to be desired that the seats be movable, that there be a platform at the front of the room, and that a lectern, or speaker's stand, be provided. If the room is to be used for drama classes, a curtain to close off the "stage" area would be very helpful. Models, charts, speech recordings, and other teaching aids peculiar to the speech program will be a part of the classroom. Tape recorders, TV sets, movie and overhead projectors, public address systems, and other mechanical equipment will be available to the speech teacher as needed.

A fine library is surely an asset to the speech teacher and his students. Preparation for speeches, discussions, and de-

bates is greatly enhanced when a variety of materials is available for the student to use in his research. High school speech textbooks, other than the one adopted for the classroom, should be available for supplementary reading assignments. Collections of great speeches, plays, and other literature are requisite to both curricular and noncurricular work in public speaking, dramatics, and oral interpretation. Debaters will need daily newspapers, weekly news magazines, and specific reference material on the debate topic. The speech teacher will consult with the personnel responsible for instructional materials to see that all of his needs are met.

An activity program which includes dramatics will require some sort of auditorium. Stage facilities such as lights, scenery, etc., should be provided in relation to the scope of the program.

Foster Integration of Speech With Other Subjects

Integration of speech with other classes will be achieved best by the speech teacher acquainting the other teachers in the system with what has been taught, what can be expected of the student concerning oral performance, and what other teachers can do to continue and reinforce the work of the speech teacher. Time might well be given in faculty meetings for the speech teacher to explain these matters, or he might prepare a brochure to be handed out to all teachers so they may know what to expect and what they can do. The old cliche, "every teacher a speech teacher," has value only after some speech has been taught, and then it has every value if the learning is properly used. If all teachers would make a concerted effort to implement the work of the speech teacher, if they would not be satisfied with mediocre speech performance in their classes, great strides could be made in producing more effective oral communicators.

Another method of fostering integration is to employ a special consultant. It would be the duty of this person to aid teachers in all subjects with the oral aspects of their classes. This might be accomplished by inservice training so that the classroom teacher could handle the work himself, or it might involve team teaching wherein the classroom teacher and the consultant would cooperate on a given project. Team teaching as a method of integrating speech has been successfully used in a number of instances.

Outstanding curricula do not self-develop. They require planning, nurturing, and constant evaluation if they are to achieve maximum potential.

CHAPTER III

ACTIVITY PROGRAMS FOR SPEECH EDUCATION

An important supplement to achievement in communication skills is that of extracurricular speech activities. Involvement in this aspect of speech can also lead a student to an increased awareness and interest in the field. Extracurricular programs are generally divided into competitive and non-competitive activities.

Some schools refuse to offer competitive activities on the premise that over-emphasis upon competition is harmful and that not enough students can be involved. Over-emphasis in any form of competition has its hazards; the major emphasis in speech contests is to provide speaking experiences. Competition, while an important factor, is still secondary. The number of students who may be involved in competitive speech is limited only by the number of coaches, contests, and money available.

Contests are probably the most efficient means of offering speaking experiences. A talented speaker can perform more often in one year of contest work than he could in three years of public performances. It is an educational experience for the beginner, especially, because each round is supervised by a judge who furnishes a critique of the performance; something difficult to achieve in public appearances before a host of strangers.

Functions of Activity Programs

A major function of speech activities is to extend the range of experience of the student speaker. In speech contests, festivals, assembly programs, service programs, radio and television programs, he is given an opportunity to demonstrate his accomplishments. Further, in such activities, he exposes himself to new audiences and usually more accomplished critics than he would ordinarily meet in the classroom environment. The "feedback" process is extremely valuable to the communicator. It is something he can see, feel, and use. It is far more valuable than any critique he may receive from the teacher in the classroom situation. Moreover, the criticism may be more valid coming from an audience which is more objective than his classmates. It is, in short, a practical exercise which supplements the formal learning situation of the classroom.

Another function is to provide a valuable educational experience for the student concerned with the world, his immediate surroundings, and the important problems of the day. The teacher will find that the activities program draws students from areas of interest other than speech. Many times the student does not have an interest in speech. He may simply have a keen desire to solve problems, to deliberate basic issues, and to exercise his powers of reasoning. A question that aroused a curious mind in the classroom may remain unanswered unless further activity provides a suitable answer. The student who has not had the time to investigate such questions thoroughly in class needs other outlets for his educational interest. He can turn to a speech activity for educational enrichment. The unique advantage of speech is that it is not tied to any one academic discipline, but is an integral part of all of them. Thus, the interested student has the oppor-

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tunity to cover all aspects of a wide variety of problems without being forced to remain within the confines of one academic discipline.

Still another function of any speech program is to encourage critical listening and thinking. As indicated in Chapter I, page 5, the school must not fail to recognize its responsibility to stress critical listening in the fast approaching age of a listening-viewing America. The school of today must teach its future citizens to realize that critical listening is a key to their future and an important avenue to world understanding. The activities program can add immeasurably to the student's skill in critical listening. Debate, for example, is almost wholly predicated upon the ability of the participant to hear, analyze, and respond orally to argument. Intelligent decision-making in the areas of discussion, extempore speaking, oratory, and argumentation cannot exist until the speaker learns to listen effectively and critically. Appreciation of literature, as well as understanding of characterization and style, also depends upon effective listening.

Types and Kinds of Speech Activities

The three general areas of extracurricular speech activity are public address, interpretation, and theatre. In Illinois, most interscholastic speech activities are sponsored and supervised by the Illinois High School Association. Debate and individual speech events can be either interscholastic or intramural. It is especially important for schools with competitive programs to offer an intramural program for students who have an interest in speech, but are not effective enough to be on the various competitive teams. Community service speeches of all types should be considered.

Public Address Activities

Individual Activities

After-dinner speaking is a contest activity. This is much more limiting than extempore speaking or oratory. Whatever the subject, the after-dinner speech is to be entertaining. This does not necessarily mean humorous. Clever ideas and unique phrasings are the secrets of good after-dinner speaking. These are elements of a specialized type of speaking with which the well-rounded speech performer should be familiar.

Extemporaneous speaking is one of the most demanding of the speech contest events. It is closely identified with public speaking exercises of the classroom. It is based upon previous reading and specific research of the student. Extemporaneous speaking employs logic, supporting evidence, causal reasoning, skill in persuasion, ability for quick organization, adaptability, thorough knowledge of subject matter, and facility of language. Such speaking is a real test of the ability of the student since it is not memorized. It is, therefore, attractive to the student who wishes to excel in speaking.

Oratory is historically the classical contest event. It is a formal, persuasive speech that is written by the student about some idea for which he has strong personal convictions. It is

not, contrary to many beliefs, a flowery, bombastic exhibition of "oratorical splendor" as was popular in the days of Bryan, Ingersoll, Douglas, and Phillips. The speaker should never lose the naturalness and communicativeness of the extempore speaker, even though the content of the speech is much more thoroughly planned and executed. It is a good experience when the student is responsible for the entire project. Oratory is an activity that should give the superior student an opportunity to do his best with a difficult speech assignment.

Within this same category one can include oratorical declamation, the oral delivery of an oration originally presented by someone other than the present speaker. Although there is a strong element of interpretation to this event, it still is the presentation of a problem in an expository or persuasive, rather than dramatic or narrative manner. This activity also serves as a pattern for stimulating thought, logical organization, and challenging conclusions in later original speeches.

Radio speaking as a contest activity is a five-minute news summary which contains one minute of commercial material, a number of short news items, rudimentary weather information, and possibly some sports items. As a noncontest activity, radio speaking may be an announcers' club which presents school announcements over the intercom, emcees school assemblies, announces football games, presents a noontime closed-circuit program in the cafeteria, produces a school program on a local radio station, or produces audio-documentaries for use by classes in various subject fields. See Chapter VIII, the Student Activities section, for further information.

Group Activities

Never before has a social order been so directly and continuously confronted with conflicts and differences. We are faced with problems, questions, crises great and small, needs, desires, hopes, fears, and aspirations consistent with the complexity of civilization. Television and other highly developed information media make distant problems our own. The international ideological conflict that once crossed only the desk of the Secretary of State now dwells on the minds of young people in our colleges as well. That this condition is inevitable in human affairs should, by now, be an accepted truth.

Our attempts to adjust to these problems are dramatically imperfect. The tensions that result have far-reaching consequences inasmuch as they directly affect our entire social order. This realization offers education an ideal pretext to act. But how and where?

The rationale for discussion and debate in the activities program arises from the knowledge that there is a necessity for man to face up to the conflicts, differences, and tensions which arise in his affairs. We like to think that our superior intelligence, combined with our heritage of freedom, allows us a special advantage in adapting to the conflicts that arise. The truth of the matter is that we have no special intelligence, no unusual heritage that is not directly related to meaningful educational experiences. One of those educational advantages is the ability or opportunity to concentrate on an activity

which affords the student the opportunity to learn to face and overcome the significant conflicts of his age. It is here that discussion and debate, and primarily the latter, play a most important role. It is here that we answer the "how" and "where." Certainly, there should be a place in general education for an academic experience which includes systematic instruction in the analysis of controversial statements, the accumulation and the testing of evidence, the making of value judgments, the application of ethical standards to decisions, the procedures of intellectual attack and defense, the logical marshalling of ideas, and the effective communication of one's views.

Debate is probably the most popular of the creative, nonmemorized speaking activities. The debater must embody all the skills of effective communication. Debate not only teaches logical argument and advocacy, but is equally valuable as an exercise in analysis of critical issues and objectivity in approach. It provides an opportunity for persuasive delivery and effective language usage. On a nontournament basis, debate can be used in local student forums on topics of current student interest.

Discussion, an event of increasing interest, appeals to many students and teachers because it is basically a noncompetitive activity. It is a process of group problem-solving which allows the participants to analyze and investigate a problem. Discussion starts with a problem and ends with a solution; whereas, debate begins with a solution and advocates its adoption. Discussion is an excellent medium for teaching inductive reasoning.

Two examples of using discussion for extra-class activities are the symposium and round table. A symposium of two or more students can, through their speeches, discuss or argue a topic of immediate interest to the students. A forum afterward would involve the audience which may be a class or school organization. A series of continuous round table discussions can be presented on subjects of local, school, or national importance. These can be daily lunchtime occurrences in the student lounge.

Student Congress is an activity sponsored by the National Forensics League and various regional and state organizations. It involves discussion, problem-solving, and argumentation—all within the framework of the legislative process.

Jury trial debate is another form of argumentation. This form is conducted along the lines of a modified court procedure. Witnesses take the role of well-known authorities. They must confine their uttered opinions to those published by the authorities.

The Group Action Tournament is an interesting activity which originated in 1958 at the University of Kansas. The tournament is in two phases. First, a team of four-to-six persons is given a problem and has twenty-four hours to prepare a written committee report. Second, the team must orally defend its report before three judges. Evaluation is based upon what is produced rather than the procedure used to compose it.

Interpretive Activities

Interpretive events are those in which the speaker assumes the responsibility of transferring from the printed page the intellectual, emotional, and aesthetic meaning of literature. Interpretive events, therefore, place the responsibility for literary understanding and the projection of meaning into the hands of the student. Experiences in interpretation help him understand literature better, and improve his voice with respect to shades of meaning, emphasis, and subordination of ideas and key phrases. Much pleasure in later life may be derived also from the ability to interpret good literature well, both as a parent and as an interested participant in cultural activities of the community.

Competitive Activities

Comedy and serious reading combine interpretation and impersonation with a suggestion of acting. The two events are memorized presentations of dramatic literature where the performer portrays all characters by suggestion. The lines between interpretation and acting in these events becomes rather fine and, at times, difficult to establish. Despite such difficulty, the student, while searching for appropriate selections, is enhancing his appreciation of literature, and, in the actual presentation, is developing his voice and his ability to understand and help others understand literature.

As presently set up by the Illinois High School Association, prose and poetry reading are probably the most truly interpretive events contests. Scripts are used, acting is frowned upon, and materials are more narrative than in comedy and serious reading.

Readers' Theatre is a new event that is optional in Illinois High School Association sanctioned contests. Because of its popularity and educational value as a group activity, Readers' Theatre will probably be added in the near future as a regular event. Each performer may interpret one or several roles. Literature used in this event may be plays, dramatic poetry, fiction or nonfiction such as speeches, essays, letters, etc. A script may consist of a single work, or a compilation of general works on a theme. Characters and situations are suggested by the interpretative abilities of the readers rather than upon a representational action.

Noncompetitive Activities

Choral reading began with ancient Greek dramatic productions. In this activity a group of people interpret a selection in unison. This activity is effective for presentation of selective authors or on special occasions, such as Christmas or Lincoln's Birthday.

Storytelling is an event that will help the student integrate voice and action in a natural and relaxed speaking situation. The story may be original or an old favorite. This is a fun activity as can be seen by the actions of students in those schools that have organized "tall tale" clubs or have performed their craft for local elementary schools.

With comprehensive selection of interpretive activities at their disposal, students of one school might want to exchange

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programs between classes or schools. Prose and verse readings, storytelling, comedy and serious readings, or Readers' Theatre productions are naturals for this type of activity. It is one excellent way to perform one's art and get to know and analyze unfamiliar audiences. The exchange program is becoming quite popular with many neighboring high schools.

Theatrical Activities

Some high schools have been able to put on stage plays of professional quality. The primary advantage of this activity is that it offers the opportunity for participation to more students than most other events. Furthermore, the resultant reactions in preparing and polishing a dramatic performance of artistic and aesthetic value are of great satisfaction to both students and director. Dramatic activity demands precision of execution and sensitivity in interpretation. It can be one of the most memorable speech experiences in the life of the student.

Competitive Activities

The contest play is a one-act play or a cut version of a longer production. The production is forty minutes in length. Actors wear costumes and makeup, and they work with stage settings. Emphasis is upon portability. This event goes far toward generating the feelings and teaching the necessities of the touring troupe.

Duet acting is a relatively new activity and as with Readers' Theatre has been added as a supplementary event to many individual events, tournaments, and festivals. Each of two performers portrays one character in a short scene usually from a longer play. Props and furniture are used but kept to an absolute minimum. Pantomine of the use of materials is preferred to the handling of actual objects.

Original monologue is part of the individual events contest schedule, and is the only strongly dramatic, as opposed to interpretive, event in the program. The performer immerses himself in a character caught in a humorous situation. Humor in this event may be supplied by the character, by the situation, by clever lines, or by a combination of all.

Noncompetitive Activities

The class play or drama club production is the most common form of noncompetitive theatrical offering. The production is traditionally either an all-school event or restricted to one class (usually juniors or seniors). However, "open-casting" offers many advantages over the traditional junior or senior play and most Illinois schools have already turned to "open casting" as being more educationally sound. A high school usually performs from one to six productions per year.

Besides the performance aspect, plays offer students of diverse talents a chance to work in the technical areas. An interested student may work in makeup, costumes, properties (collected and built), sets, lights, sound, publicity, programs, tickets, and posters. He may also help manage skits, talent shows, and floor shows.

Chamber Theatre is the presentation of nondramatic prose —normally either a novel or short story—in dramatic form.

Settings and props are used, and actors employ dramatic action. A narrator explores those inner motivations that cannot be portrayed by actors' actions or lines. This activity is an excellent substitute for one of the three-act plays a troupe may customarily do during the year.

Community Service

Schools constantly proclaim the need for closer cooperation and communication with the community served by the school. Unfortunately, as schools become larger and educational pressures more complex, the ties between school and community become more remote. A strong community service program in the speech field will help rectify this situation.

Area organizations are in constant need of programs for their meetings. Activities that the school can provide are modified debates, lecture-forums, interpretative programs, speeches, and dramatic offerings. Another important contribution is for students to offer their talents for programs and "drives" sponsored by various community action groups. The following organizations are some examples of those that could possibly be found in the community and which might use student services in either of the two ways previously mentioned.

Youth Organizations: American Youth Hostels; Better Boys Foundation; Big Buddies Youth Services; Boy Scouts; Boys Clubs of America; Campfire Girls; Civil Air Patrol; Drum and Bugle Corps; 4-H; Girl Scouts; Junior Achievement; Key Club; Young Dems; Young GOP; YMCA; YWCA; and Youth Action.

Religious Organizations: American Jewish Congress; Catholic Order of Foresters; Knights of Columbus; Knights Templar; National Catholic Society; Salvation Army; Theosophical Society; and various protestant groups.

Ethnic Organizations: B'nai B'rith; Czech-American National Alliance; Czechoslovak Society of America; Free Sons of Israel; Hellenic Brotherhood; N.A.A.C.P.; Order of Scottish Clans; Polish National Alliance; Russian Independent Mutual Aid Society; Sons of Italy in America; United Polish Women of America.

Fraternal Organizations: American Legion; AMVETS; Disabled Veterans; Elks; Fraternal Order of Eagles; Fraternal Order of Police; Kiwanis International; Lions International; Loyal Order of Moose; Masonic Temple; Odd Fellows; Optomists; Rotary International; Shriners; Veterans of Foreign Wars; Knights of Pythias; Sons of the American Revolution; Daughters of the American Revolution; American Association of University Women; Business and Professional Women; and various fraternities and sororities in medicine, dentistry, education, business, and engineering.

Service and Professional Organizations: Alcoholics Anonymous; American Bar Association; American Cancer Society; American Civil Liberties Union; American Dairy Association; American Heart Association; American Hospital Association; American Red Cross; American Women's Voluntary Services; Association for Retarded Children; Asthma and Allergy Foundation; Crippled Children; Gamblers Anonymous; Job Opportunities; National Multiple Sclerosis Society; National Paraplegia Foundation; National Safety Council; P.T.A.; Recovery,

Inc.; Sierra Club; United Fund; and the American Medical Association.

Special Interest Organizations: Advertising, air travelers, alumni, antique collectors, arts, athletic, auto, beach and tennis, campers, chess, Democratic Party, farmers, flying, fun, health, music, parents, Parents Without Partners, pensioners, press, Republican Party, saddle and cycle, salesmen, ski, social, T.O.P.S., Weight Watchers, and yacht.

While planning programs for organizations one should keep in mind the philosophy and objectives of the club. These will determine the type of program that is to be presented.

Organizing an Extracurricular Program

Guidelines for the Teacher

Many schools organize a single activity club whenever the interest arises. Thus, after a few years, a school with interested students may have four or five speech oriented organizations. An unfortunate aspect of this is that it often leads to cliques and little carry-over between clubs.

Instead of many clubs, each with a single activity, one might consider a single performers' guild encompassing all aspects of speech-oriented activities. The various speech areas could be divisions within the single organization. Stress should be on students to work in more than one area. This would help eliminate the clique factor and contribute to broader opportunities for the interested student.

The organization needs organization. Too often schools struggle through year after year with an inefficient and generally ineffective organization. First, the needs of the students should be determined, then procedures of operation should be developed, and duties for both students and advisors should be outlined. A handbook should be written detailing the various offices and jobs along with the responsibilities and specific duties of each. In addition, the club constitution and introductory explanations of club processes should be included. This material could be made available in handbook form and given to any student interested in participating in any phase of the program. Many beginners do not realize the extent of offerings in any program. This would help eliminate this problem.

Now that one has organization, what does he do with it? The two most common activities are plays and contests. Producing plays should not be much of a problem for an advisor trained in speech. Oddly enough, the most complex of the speech arts is usually the easiest to bring to fruition.

Contests seem to generate more difficulty for the beginning advisor. In the spring, The Illinois High School Association offers three elimination tournaments on the district, sectional, and State levels. The Illinois Elementary School Association offers similar competition under the heading of literary contests. The National Forensics League offers to its members a district contest in the spring and a national tournament during the summer.

There is an abundance of opportunities in the invitational tournaments. These are contests hosted by individual schools and sanctioned by the Illinois High School Association. The contests may be for debate, individual speech events, or a combination of the two fields. Rules and procedures, although usually following the general format and rules set up by the Illinois High School Association, do vary somewhat in the different tournaments. This modification gives the contestant the challenge of adapting to various formats in addition to competing with other students.

A monthly list of all Illinois High School Association sanctioned contests in debate and individual events is published in *The Illinois Interscholastic*. By reading copies of this magazine from the past year, one can ascertain which schools hosted tournaments, and when. Normally, letters at the beginning of the school year to these host schools will bring more invitations than the sponsor, the students, and the budget can handle in the first year. One Illinois school began its contest program only six years ago; it now has over 400 students involved and attends approximately thirty-five contests in debate and the same number in individual events.

In addition to a contest program, a sponsor must also set up an appealing intramural program. The beginners and students who are not so talented should be actively recruited; these students must not be ignored. A program is not truly educational if an advisor caters only to the needs of the few really talented individuals. The intramural program should be emphasized just as strongly as the contest situation.

Once an organization is established, one should then consider membership in a national honor society for the speech arts. This avenue is an inexpensive way to build pride in the participating students and prestige for the field in the minds of the school and community population. Affiliation in such an organization also promotes goals for further achievement. The International Thespian Society and the National Forensics League both have incentive plans of advanced degrees. Membership for the student is not an end, but a beginning. For further information, one may wish to write:

Mr. Leon C. Millar, Executive Secretary
International Thespian Society
College Hill Station
Cincinnati, Ohio 45224

Mr. Lester Tucker, Executive Secretary
National Forensics League
Ripon College
Ripon, Wisconsin 54971

Guidelines for the Administrator

Employ a well-trained, personable, competent specialist in the field. This person should have a major in speech, theatre, public address or broadcasting; a master's degree would be even better. The same care should be used in choosing a speech arts advisor as one would use in selecting a director of athletics, a band director, or a teacher of math. A strong

speech activities program will have a great educational impact on the student body.

As many teachers as are needed for the extracurricular program should be employed and compensated adequately. It is futile for a high school of 1,000 students, with 200 interested in speech activities, to expect one teacher to handle the program. More than one person is needed to coach debate, individual events, and to direct dramatics. In addition to compensation for speech advisors, further support of whatever nature is needed should be readily available. Extracurricular compensation should be more than a token of appreciation; it should reflect the nature of the work and the many hours involved.

The budget for extracurricular and curricular speech should be comparable to that of any other department in relation to the number of students served. Except for theatrical and television equipment, speech has little need for numerous equipment and apparatus expenditures.

Finally, the guidance counselors can and should assist the speech arts advisor to get top-notch talent. The scholastically inefficient student can benefit from the program; many improve in other subjects after acquiring the sweet taste of success in speech. It should not be their special domain, however, just as it should not be limited only to honor students, debaters, or the individual events team. Speech, speech training, and speech activities are for anyone who wants to participate.

CHAPTER IV

SUGGESTED CURRICULUM FOR BASIC SPEECH COURSE

Curriculum patterns in oral communications most frequently fall into three categories: (1) the basic course, (2) integrated units, (3) advanced or specialized courses. This chapter will offer guidelines for a fundamentals course.

Course Organization and Presentation

The two diverse patterns presented as characteristic of the basic course vary in content, presentation, and organization. Dr. Karl F. Robinson has indicated three basic approaches used in the teaching of speech. These are: (1) the elements approach, (2) the activities approach, and (3) the combination approach.

1. The elements approach requires goals, units, and methods to be planned so that fundamentals are taught through drill, talks, oral reading, or any other suitable vehicle, with stress upon the mastery of the fundamental habits to be developed. For all practical purposes, then, the mastery of fundamental processes or skills is the goal of such speech instruction.
2. The activities approach rests upon the selection of an experience (activity) such as conversation, discussion, etc., as a vehicle through which the fundamentals are taught. The emphasis is upon the activity as an end and the fundamentals as a means.
3. The combination approach is described as the most usable in high school speech instruction. Here motivation for development of speech fundamentals is secured through activities, with the elements approach providing repeated experiences in the use of particular basic skills determined by diagnosis of individual needs.[1]

The Basic Course

Traditionally the basic course has appeared in the school curriculum in two major patterns: First, as the introductory course in a sequence of offerings in oral communication; and second, as the single and terminal course in speech fundamentals.

The Introductory Basic Course

The introductory basic course is designed to provide initial training in fundamental skills and techniques and to enable the student to participate more effectively in future courses of the total speech program. Curriculum planners in such a situation will place the major emphasis upon a selected few of the fundamental skills of oral communication. A teacher or administrator planning such a course will select those skills which, in light of personal and institutional philosophies, seem most appropriate to the needs of his students. For example, the school system located in the midst of an area whose citizenry is characteristically identified by a particular manner of speech, which calls adverse attention to itself, will place the major portion of the emphasis in a basic course upon articulatory skills in voice and diction. Schools located in what might

[1] Robinson, Dr. Karl F. *Teaching Speech in the Secondary Schools*. New York: Longmans, Green and Company, Inc., 1954

be termed a more sophisticated environment will find it possible to give more attention to language and speech preparation in their basic course. Thus, we find underprivileged schools emphasizing vocal mechancis in their speech programs with therapy and correction and structural bases for speech training, while schools in more affluent suburban areas are more likely to utilize a linguistic approach. In either case, the emphasis is placed upon the development of skills, and attention to speech forms are left as the major objectives of succeeding courses in the oral communication sequence.

All schools will want to utilize the students' first curricular experience as a means of developing poise and self-confidence in the field of oral communication.

The Terminal Basic Course

In the terminal basic course the educational objectives take on new dimensions. Since this is the only course where formal attention will be given to his speech education, it is necessary that fundamental preparation in all speech skills and forms be provided for the student. The emphasis still will be placed upon those elements of most value to a particular student population, but the minimum requirements must be met in all other areas of speech fundamentals. In addition, the instructor in the terminal course must motivate his students toward increasing their speech proficiency without direct supervision, and help them develop standards of evaluation which will enable them to judge not only their own speaking, but also the speaking of others.

Integrated Units

A further extension of the implementation of formal speech training in English classes is found in a structural pattern which provides for six weeks of specific instruction in oral communication at each English class level. Unfortunately, too often, the scheduling problem involved makes it impractical to provide a specially trained instructor for the speech units, and most English teachers under current educational pressures find it difficult to give their unqualified support to a unit of such length. To be most effective, the fundamental principles taught in the specific speech unit must be integrated into the work of the entire school year. When sufficient emphasis is placed upon the presentation of well-planned units, successfully integrated throughout the full year's work for three or four years, an excellent learning situation results.

One of the most effective formats of integration has emerged in the last few years in the form of "team teaching" situations. Such programs provide an opportunity for successful integration in that they possess not only the possibilities inherent in any class, but also the added advantage of making it possible to have exceptionally well-qualified personnel for the teaching of oral communication. One of the largest schools in the State has an effective program of this nature in operation in its junior and senior English classes. Each group of team teachers contains at least one teacher with a speech major or minor. This individual assumes the responsibility for the presentation and evaluation of any work categorized as an oral communication skill or form. Thus,

when the drama unit is presented, it is taught by the speech-trained instructor.

The possibilities for the use of the techniques of discussion, debate, various forms of public speaking, parliamentary procedure, socio-drama, and oral interpretation in the field of social studies are endless. Possible integration combinations between oral communication and other subject matter areas are numerous. Since most classroom activity is dependent upon oral communication, the integration of the subject matter of any one particular class and the fundamental skills and forms of speech simply awaits the initiative of interested and qualified school personnel.

Advanced Courses

Consideration should be given to those subject matter areas identified as advanced and/or specialized courses. Such courses include offerings in public speaking, dramatics, radio-television, debate, discussion, and oral interpretation.

In those schools that offer a series of courses in the field of oral communication with a fundamentals course as the initial prerequisite, any succeeding courses can be considered advanced courses.

One will find curricular patterns where a basic course and specialized courses are not offered in sequence. The most frequent example of this has been public speaking and drama courses. The same subject matter may occur in either advanced or specialized courses. Whether these courses are offered in sequence or not, it is desirable that all speech education be planned and programmed as a unified effort aimed at developing students who are proficient in speech.

General Objectives

To aid the student to attain a level of performance in all of the areas of speech so that adverse attention will not be called to any one skill.

To assist the student in his ability to identify the communication achievements of man.

To help the student to observe the relationships between effective speaking and listening and success in economic, social, educational, and political activities.

To help the student to recognize the interrelationships between speaking and listening.

To raise the level of skills so that speech should be artistic and aesthetic as well as functional.

Specific Objectives

For students to acquire:

A theory of oral communication and its importance in a democratic society.

Skills of critical listening.

Techniques of gathering information.

Techniques of speech organization and composition in an informative speaking situation.

Skills of delivery in an informative speaking situation.

The ability to adapt skills of organization, composition, and delivery to the peculiar demands of persuasive speaking.
Awareness and appreciation of the related speech arts.

Objective One

To enable students to develop:

A theory of oral communication and its importance in a democratic society.

Teacher Activities:

Show the students an appropriate film on communication. Follow it with a class discussion on the nature and importance of the speaker as a human transmitter.

Assign readings from appropriate textbooks in speech on the importance of the speaker's attitude.

Assign readings from the United States Constitution related to freedom of speech.

Explain the problems of communication, including stage fright.

Invite qualified experts to discuss laws of libel, slander, and verbal contracts.

Let the students learn the general purposes and forms of public speaking; i.e., to inform, to persuade, to convince, and to entertain.

Student Activities:

Give speeches on the topic, "The Responsibilities of Citizens as Speakers in a Democracy."

Discuss the question: "What is the Responsibility of the Teen-ager When He Speaks on Public Issues?"

Make a survey, over a twenty-four hour period, which seeks to determine the type and extent of speech going on around them.

Make up a brief message and write it on a slip of paper. Have one person communicate your message to the class without using words. Compare the length of time the nonverbal communication takes with the time it would take to deliver the message through speech.

Analyze the varying purposes of the content of newspapers, radio, and television programs.

Bring various samples of printed speeches, from *Vital Speeches*, newspapers, and speech anthologies, and analyze them in a class to determine their general purpose, organization, and techniques.

Give two-minute speeches to illustrate the responsibility demonstrated by those statesmen discussed in John F. Kennedy's *Profiles in Courage*.

Give impromptu speeches on real and immediate teen-age problems.

Find and read articles in which famous actors, speakers, or entertainers discuss their mastery of stage fright.

Compete in listing nonverbal messages on the chalkboard (i.e., car honking, traffic light, train whistle, shrugging shoulders, facial grimace, etc.).

Objective Two

To help students to develop:

Skills of critical listening.

Teacher Activities:

Develop a unit on listening. Include explanation of the effect of the "listener" on the speaker; demonstrations that people tend to hear what they want to hear; films on listening, definition of feedback; the importance of eye contact and the need for the speaker to "listen to the listener."

Student Activities:

Prepare short objective type quizzes which are to be given immediately after the students finish a speaking assignment. The student giving the test will correct and score the test to see how much was learned by the listener.

Raise hands when a speaker cannot easily be heard.

Discuss the content and the delivery of speeches to determine how well they listened.

Listen to records, tapes, and speakers over the radio, and take immediate tests to check recall abilities, comprehension, and rates of listening improvement.

Take standardized tests of listening.

React to evaluation by the speaker of their listening behavior as an audience.

Evaluate at grading time their listening behavior.

Objective Three

To help students to learn:

Techniques in gathering information.

Teacher Activities:

Make arrangements for the students as a class to use the instructional materials center.

Show a filmstrip on how to use the library, or mimeograph a set of instructions on library research.

Demonstrate with a model set of research materials the aspects of recording, filing, and evaluating material.

Assign readings in textbooks on research techniques.

Explain the necessity of objectivity in research.

Explain the various types of information.

Student Activities:

Select a subject and gather information from three different types of sources.

Begin a filing system which can be used in the preparation of a subsequent speech.

Find an issue upon which two sources say opposite things.

Supply information in a question the answer to which requires investigation of several sources.

Complete the research necessary for an informative speech.

Objective Four

To help students to learn:

Speech organization and composition in an informal speaking situation.

Teacher Activities:

Explain proper methods of outlining a speech, including the types and purposes of introductions and conclusions.

Give each student the organizational procedure preferred for a given type of speech. The following are questions the students should ask in evaluating the speech situation:

What do I want to say?

Why do I want to say it?

Who are the listeners? Their age? Their sex? Their interests, affiliations, and biases? Their number? Their degree of knowledge and motivation.

Where are the listeners?

What is my time limit?

What is the occasion?

Will speakers precede and/or follow me?

Assign readings in textbooks on organization of ideas and materials.

Assign readings in textbooks on speech composition.

Play recordings of famous speeches.

Prepare exercises containing lists of ideas for the students to arrange into a pattern; i.e., topical, chronological, spacial, logical, problem-solution, cause-effect.

Develop the theme that effective language is understood, unobtrusive, clear, descriptive, and precise.

Present a list of sample topics to be used as a springboard for selection of other topics.

Explain the steps a student may take in choosing a topic, such as general purpose of the speech, time alloted, type of audience, personal interest, resources available.

Student Activities:

Outline various samples of printed speeches from *Vital Speeches*, newspapers, and speech anthologies.

Outline your own speeches.

Present speeches to inform using a consistent pattern of organization.

Prepare and deliver only the introduction to a proposed speech.

Rewrite the introduction and conclusion to a previously published speech.

View movies and television performances and report on the significance of the language used.

Keep records of growing vocabularies.

Perform pantomines, charades, creative dramatics, and impersonations in order to develop effective gestural languages.

Report on the use of imagery in language in the different media; i.e., books, comics, radio, and television.

Compare speeches of information, persuasion, and entertainment for verbal differences in style.

Compare editorials in newspapers with written texts of speeches.
Prepare speeches which carefully and deliberately employ audiovisual devices.
Prepare an inventory of personal interests, experiences, hobbies, group affiliations, likes and dislikes.
Arrive at a specific topic by means of free association with any object or idea at hand.

Objective Five

To help students to develop:

Skills of delivery in an informative speaking situation.

Teacher Activities:

Develop a unit in voice and articulation. Include definitions of articulation, pitch, rate, pronunciation, resonance, enunciation, diction, loudness, quality, and projection.
Work on the nature of the operation of the larynax, articulators, resonators, and breathing apparatus.
Most students breathe normally and effectively, except when under emotional stress. Students with apparently abnormal breathing should be referred to a speech correctionist.
Present a unit on gesture. Include its universality, purpose, types, and the importance of spontaneity.
Show some old silent movies to demonstrate changes in styles of bodily action.
Compliment all student performances first before pointing out areas for change.
Suggest methods to control stage fright.
Show video tapes and films of representative examples of effective delivery.
Explain the techniques of delivery; i.e., phrasing, emphasis, timing, spontaneity, pauses, eye contact, vocal variety.
Stress the dangers of distractions by sounds, body, or dress.

Student Activities:

Record own speech performances and analyze what is heard.
Make lists of articulation errors, correct these and practice the corrected forms using a tape recorder.
Present speeches using different types of voice, i.e., nasal, loud, soft, etc.
Listen to tapes and recordings of different types of voices and describe and characterize good and poor vocal qualities.
Read short passages with different inflections and pitch patterns.
Memorize short selections and present them with vigor.
Read different literary passages using different rates; have classmates determine which rate was most effective.
Learn to use the pronunciation key found in school or classroom dictionary.

Practice proper breathing, articulation, pronunciation, rate of speaking, and proper pitch and pitch placement.
Perform pantomimes, charades, creative dramatics, and impersonations in order to develop effective gestures.
Present speeches with effective gestures.
Present speeches with hands tied behind back to demonstrate importance of gestures to meaning.
Bring to class pictures demonstrating bodily action.
Talk about stage fright to classmates.
Practice methods of relaxation.
Observe delivery techniques in a video tape playback.
Give a series of impromptu speeches, each one emphasizing a specific technique of delivery.
Participate in heckling speeches.

Objective Six

To help students to learn:

How to adapt skills of organization, composition, and delivery to the peculiar demands of persuasive speaking.

Teacher Activities:

Explain the uses and dangers of propaganda devices.
Explain the nature of biases, prejudices, and stereotypes.
Compare and contrast principles of idea arrangement in informative and persuasive speaking.
Compare and contrast the role of introductions and conclusions in informative and persuasive speeches.
Illustrate the importance of word connotation in persuasion.
Explain differences between logical and emotional thinking.
Explain the place of ethics in the persuasive process.
Emphasis the critical importance of audience acceptance in persuasion.

Student Activities:

Present a persuasive speech.
Write a report differentiating between a speech composed primarily of conjecture and opinion as opposed to one using factual data and logical proofs.
Discuss the meaning of truth, truth-value, accuracy, good thinking, and reasoning by intuition.
Build a model for demonstrating the principle of sorting out similar items of information or data.
Listen to a series of messages and criticize them for their logic or lack of logic.
Listen to the teacher read a series of short paragraphs which are representative of different types of fallacies of thinking and criticize them.
Deliver a speech using propaganda devices.
Deliver a sales talk.
Give some examples of positive and negative persuasion.

Objective Seven

To help students to develop:

An awareness and appreciation of the related speech arts.
An overview of related speech arts such as discussion, debate, interpretation, drama, and broadcasting.

Suggestions to The Teacher of The Fundamentals Course

The teacher should have clear definitions of the elements or factors of the oral communication process. These elements should be separated sufficiently to provide curriculum development into well defined and well developed units of work.

The fundamentals course will require time for individual student's analysis of the student's speech skills, record keeping, individual practice, and individual motivation. Changing basic habits of voice, body action, listening, and language is not easy and the teacher should be wary about becoming discouraged. Such a reaction would diminish the value of the course to the students. Inasmuch as drill forms a large part of such a course, the teacher will want to emphasize, immediately, positive reinforcement of new patterns of behavior.

The following is an example of a suggested course of study. (This is meant only to be used as a model for the teacher to adapt to his own purposes.)

Orientation and theory of oral communication
Listening
Information gathering
Speech organization and composition
Delivery skills
Persuasion
Discussion and debate
Oral interpretation
Educational drama
Broadcasting

Hints to The Teacher

For teacher readiness:

Expect more of your students than they expect of themselves.
Select and use a modern textbook in fundamentals.
Use student records and autobiographies.

For classroom activity:

Create an atmosphere of friendliness and permissiveness to speak.
Get acquainted early and well.
Have students introduce themselves or each other to the class.
Have students sit in different seats each day of the first week and ask students to introduce and talk with classmates before each class begins.
Have students make notes on data given by students' introductions to be used later in making audience analysis for preparing speeches.
Have students discuss the meaning, role, importance, and value of criticism in the speech class.
Encourage all students to recognize differences, importance, and human value of each class member.
Encourage students to express personal thoughts and feelings without having such expressions evaluated in any way.

Acquaint students with the objectives of the course.

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Have community leaders come to class and testify on the importance of speech education.
Have students interview citizens to answer the question, "What are the values of studying public speaking?" Have students report the results of their interview to the class.
Have students cooperate with teacher in working out a mutually satisfactory set of objectives for the course.

Begin with comparatively easy speaking assignments.
Let students remain in their seats for initial discussions.
Use group activity in initial assignments.
Encourage students to select topics which are derived from their own fund of experiences.

Organize the students' speaking assignments carefully.
Determine speaking assignments well in advance.
Prepare schedules of speaking groups and order of appearance and post these in advance.
Do not postpone firm assignments.
Set time limits for the speeches and adhere to them.
Always provide time for criticism.
Use timecards and timekeepers.

Involve students early and successfully.
Get all students to speak about something the first day or two.
Invite the more reserved students to help handle classroom routine.
Use students as chairmen of student performances.
Invite student evaluation after the first half of the course. That will allow time for the students to accept and adopt an evaluation pattern from the teacher's remarks about student speeches.

Employ criticism for positive reinforcement rather than as a threat system.
Immediate reinforcement of student behavior is desirable.
All performances should be evaluated during the class period in which they are given.
Early in the course the criticism will be conducted by the teacher with student contributions occurring as rapport develops.
The positive will be accented first with negative comments following.
Criticism will always be of the performance, never of the student.

Utilize the school and community resources.
Have public leaders speak to the class both for content and as exemplars.
Have students enter into speech situations in church, club, school, and community activities.
Have students participate in the school's speech activity programs.
Utilize local libraries, museums, factories, social institutions, and the facilities of the radio, television, and press.

Suggested Types of Speaking

Impromptu Speaking

Often a person must speak on "the spur of the moment." Such speaking is called impromptu speaking. Many of the activities of the public speaking course should be designed to give students experience in this form of speaking. Specific assignments, with students bringing topics to class on slips of paper, are excellent. From these slips each student can draw a topic at random for impromptu speaking.

Extemporaneous Speaking

A common type of speech situation is one in which a person carefully prepares his message but does not read it from manuscript. This is called extemporaneous speaking. Many class assignments will be of this type. In such cases, notes may or may not be used by the speaker as the teacher sees fit.

Manuscript Speaking

Public speaking occasions often call for a carefully prepared statement. Students will have several ciass assignments in which speeches will be carefully written and read or memorized.

Suggested Classroom Equipment and Materials

Audio, cassette, and video tape recorders
Full-length mirror
Films, filmstrips, slides, and overhead projectors
Visual aid display board
Chalk board
Pointer
Television camera and receiver
Speaker's stand
Stopwatch and time cards
Subscription to daily and weekly news sources, and to *Vital Speeches*
A good public speaking anthology
A set of tuning forks, pitch pipes, and apparatus to demonstrate breathing, preferably a Herring's apparatus
An 8 mm sound movie camera
Full set of practice exercises for articulation, breathing, pitch, and speaking rate
Dictionaries for each student
Polaroid camera
Variety of supplemental books

CHAPTER V

DISCUSSION AND DEBATE

Considerable confusion exists in the minds of many school people about the meaning of the terms discussion and debate. For this reason this chaper begins with a careful definition of these two activities which are central to the effective operation of a democratic form of a social and political way of life.

Definitions[1]

Discussion

> Discussion, properly understood, is the cooperative deliberation of problems by persons thinking and conversing together in face-to-face or co-acting groups under the direction of a leader for purposes of understanding and action. It is cooperative; it is reflective; it is thought in process; it is an attempt to apply a scientific method to personal and social problems of fact, value, and policy. It is most certainly democratic; indeed the principal strengths and weaknesses are those of democracy. On the positive side, it brings our best critical thinking to bear on our common problems. It is a great respecter of the individual and his integrity. Authoritarianism, dictatorship, force, orders, and commands have little or no place in discussion.

Debate

> But there are weaknesses and shortcomings in discussion. What if people can't agree? What if no consensus can be reached? If the problem is academic, we agree to disagree and depart with better understanding. If, however, the problem is practical and immediate we must reach a decision, a basis for action. Not all people are reasonable, and time is often limited. When the limits of discussion have been reached, the only reasonable recourse . . . is debate . . . Debate is a competition between opposing outcomes of thought between positions which are logically incompatible. Legislative debate, by all odds the most important, takes place under some form of parliamentary procedure. Motions are made and debated . . . Forensic debate takes place under special judicial regulations.

In summary, discussion is the cooperative process of arriving at a solution. Debate is the process of beginning with a solution and attempting to secure its adoption by means of persuasion governed by agreed upon rules of procedure.

General Objectives of Discussion and Debate

To provide the student with an opportunity to learn how to think effectively and listen critically.

To help him to communicate effectively his thoughts on social, political, and economic problems.

To help him learn to make relative judgments.

To help him find ways to discriminate among values.

Specific Objectives of Discussion

To enable students to develop the ability:

[1] Definitions from James H. McBurney, The Role of Discussion and Debate in a Democratic Society. *The Bulletin of the Secondary School Principals*, Volume 3, Number 187, (May 1952), 22

To describe the nature of discussion and its importance in a democracy.
To select suitable problems for discussion activities.
To use steps of orderly and scientific social problem-solving.
To use techniques of preparation for discussion.
To use concepts and techniques of group leadership in discussion.
To use attitudes which are essential to good discussion.

Suggested Learning Activities

Objective One
To enable students to realize:
The nature of discussion and its importance in a democracy.

Teacher Activities:
Present to the class the film, *Public Opinion*, distributed by Encyclopaedia Britannica.
Lecture on the widespread use of discussion in business, government, labor, and the professions.
Assign readings from appropriate texts concerning the uses of discussion.
Present students with clear definitions of discussion, debate, and conversation.

Student Activities:
View television public service shows which are announced as debates, discussions, panels, and forums. Learn to analyze the differences in terms of the definitions presented in class.
Read transcripts of discussions and debates and prepare oral or written analysis designed to distinguish between the two forms.
Read materials on inductive and deductive reasoning and discuss the question, "Which method is more like discussion and which is more like debate?"
Listen to conversations which are impromptu and casual and have the students characterize them in terms of their similarities and differences regarding discussion.
Discuss the question, "Is cooperation or competition the more normal mode of human behavior?"
Discuss the question, "Can there be differences of opinion in a good discussion?"
Characterize the differences in the speech habits of citizens of totalitiarian states from those of citizens in a democracy.
Discuss the meaning of the Bill of Rights as it relates to freedom of the press, speech, and assembly.

Objective Two
To enable students:
To select suitable problems for discussion activities.

Lecture on the topic, "Problems Are Classifiable." Include references to problems of policy, value, and fact. Indicate problems that are classifiable as social, political, economic, moral, educational, and ethical. Indicate problems that are personal, local, national, and international.

Teacher Activities:

Assign readings from textbooks of discussion.
Invite other teachers to the class to speak on the various types of problems they are educated to solve.
Lecture on the differences between discussion as a method for securing group action and as a method for improving individual understanding.

Student Activities:

Prepare lists of problems which are peculiar to school, community, and age group. (From these have a master list prepared.)
Take a test which consists of lists of various types of problems and which calls for classifying the problems.
Interview school and community leaders in order to prepare a list of local problems considered worthy of student discussion.
List all the clubs represented by the group, and describe the types of problems which are peculiar to each group.
Rank in order these problems as ones most desired to be solved and those least desired to be solved.
Develop criteria for selecting a suitable problem.

Objective Three

To be able to organize:

Steps of orderly and scientific social problem-solving.

Teacher Activities:

Lecture on the need for orderliness in discussion.
Present students with the John Dewey formula for group problem-solving.[1]
Have a felt problem.
Define and limit the problem.
Analyze the problem.
Consider all possible solutions.
Set up criteria for selecting suitable solutions.
Determine the best possible solution.
Put the solution into operation.
Make continued evaluation of the solution.
Invite a science or mathematics teacher to class to discuss the topic, "What is the Scientific Method?"
Present films on the methods of science.

Student Activities:

Memorize the Dewey formula for group problem-solving.
Read a case study of a problem solved by a group and analyze the process using the Dewey formula.
Role-play a social problem by going through the entire process of problem-solving in an abbreviated fashion.

[1] Dewey, John. *How We Think*. New York: D. C. Heath and Company, 1933.

Prepare persuasive speeches using the steps of group problem-solving as the guide for the organization of the speech.
Take each of the Dewey steps in order and discuss techniques for recognizing when a group has successfully accomplished each step.
Discuss the question, "Why is a definition like a fence?"

Objective Four
To learn:
Techniques of preparing for a discussion.

Teacher Activities:
Develop a teaching unit on gathering, analyzing, and organizing data.
Include:
Information on using the library
Gathering data by interviews
Using own personal experiences
Preparing a set of questions to test utility of information
Taking notes and organizing them in a filing system

Student Activities:
Prepare a discussion guide which includes a statement of the problem-solving step in which the group is involved, questions for the discussion period, and major items of information considered useful for the discussion.

Evaluate each other's degree of preparation for the discussion.
Agree before the discussion what the general agenda for discussion will be. (This means the chairman will have to prepare a preliminary discussion guide.)
Prepare the physical setting of the discussion so as to insure face-to-face seating, a quiet atmosphere, and order in carrying on the discussion.
Select a chairman and recording secretary if needed.

Objective Five
To master:
Concepts and techniques of group leadership in a discussion.

Teacher Activities:
Develop a teaching unit on leadership—concepts and techniques.
Include:
Assignments on the meanings of the term "leadership"
History of different types of human leadership
Films related to leadership and its development
Discussions on the differences between leadership in a democracy and a dictatorship

Student Activities:
Prepare papers describing the behavior of agreed upon school leaders.

Engage in role-playing with each student having a chance to play roles of effective and ineffective leaders.
Take turns in being group leaders for classroom activities.
Hold "analytic sessions" in which each student is evaluated by his classmates as to his successes and failures as a leader.
Read from textbooks, descriptions of the responsibilities of leaders.
Have discussion leaders prepare a leadership planning chart which indicates all aspects of the situation which they think need to be structured and how they propose to structure them.
Prepare a vocabulary list which includes the words and phrases associated with good leadership and leadership techniques.
Observe moderators on radio and TV and report on their leadership behavior.
Discuss the question, "How do people rise to power positions?"
Discuss the question, "Are there people who are natural born leaders?"

Objective Six

To develop:

Attitudes which are essential in good discussion.

Teacher Activities:

Invite a scientist to class to discuss the question, "What is the Attitude of Scientific Inquiry?"
Present films on the attitudes of scientific inquiry, followed by class discussion.
Develop a unit in critical listening. (See other sections of this guide for help in units in listening.)

Student Activities:

Prepare short verbal descriptions of all the favorable and unfavorable attitudes associated with discussion. (These may be taken from most textbooks on discussion or developed by student discussions.)
Take examples of the verbal descriptions and assign individuals various types of attitudes to be role-played in case studies of discussion problems.
Discuss the question, "How can we understand another's point of view?"
Critically examine the behavior of all participants of a discussion in relationship to their attitudes during a given discussion.
During a discussion, keep a log of comments made about their attitudes and prepare a personal profile of changes in the amount and types of comments made during the discussion class period.
During a discussion, practice restating other's messages, delaying responses to other's messages, and probing other's messages by well thought out questions.

Undertake certain types of attitudinal roles without the knowledge of classmates. (Follow this with a discussion on how students handled the instance.)

Objective Seven

To master:

Techniques for participating in discussion.

Teacher Activities:

Provide the student opportunities for discussion.

Prepare a teaching unit on discussion techniques.

Include:

Techniques for arranging physical aspects of discussion room

Techniques for listening

Techniques for using visual aids

Techniques for taking notes, analyzing progress, and generalizing group progress

Techniques for introducing participants and making them feel comfortable

Student Activities:

Participate in practice discussions using the techniques.

Prepare a notebook in which various types of group discussions are described, noting the specific techniques associated with each type.

Use a tape recorder to make a record of a discussion, using the recording to study techniques of all participants.

Act as evaluators who, following the discussion, evaluate the techniques used.

View discussion in community situations or on TV and give an evaluative report on the techniques employed.

Objective Eight

To learn to use:

Types and forms of group organization for discussion.

Teacher Activities:

Prepare a teaching unit on "Types and Forms of Public Discussion."

Include:

Instructions in panel, forum, symposium, colloquy, roundtable, brainstorming, buzz session, production conference, and interview panel.

Assign textbook readings in each.

Student Activities:

Participate in each type as time permits.

View local and TV discussions to report the type of organization used.

Use the Dewey formula to determine which of the various types of discussion are most compatible with each of the steps.

Take the three types of discussion problems, fact, policy, and value, and determine which of the forms is most compatible with each type.

Analyze the various forms to determine which are most compatible with various sizes of listening audience, private discussion, various places, on TV, radio, large auditoriums, and school classrooms.

Prepare large visual charts to be posted in the classroom showing differences in seating arrangements characterizing each form.

To the Teacher of a Discussion Course

Nowhere in the school curriculum is there a course which relies so much upon "learning by doing." Individuals learn how to be effective members of problem-solving groups by actually being members of such groups. Participation is the keyword to an effective discussion class.

The teacher should try to keep all problems discussed within the capabilities of the students. Problems drawn from the immediate environment are excellent for "action" type discussion. Larger national and world problems are better when "understanding" is the end product of the discussion activity.

The teacher will want to think of the possibility of having the class spend an entire semester or year on a single major student-centered problem, such as, "How can we improve our student government?" or "How can we get a Teen Town constructed?" Students who engage in solving a long-range problem by employing the attitudes and techniques of democratic group problem-solving will have had an experience unlike any other in their high school career.

The discussion teacher will plan carefully but will not be a dictator. In the discussion a teacher will be objective, analytical, permissive, firm, and authoritative in subject matter but not in teaching manner, and above all he will be observant of opportunities to make discussion real and vital.

The discussion teacher will use every opportunity to have the students relate their classroom experiences to work in their school and community. Radio and television will be widely used and the library and the interview method of gathering data will be explored and maximized.

Discussion, as a skill, is one of the most difficult of all communicative arts. Discussion should be introduced into the student's speech curriculum following a good beginning speech course in fundamentals or public speaking. If it is not, then the teacher should remember that much of the individual speaking skill will have to be dealt with at the same time that participation in group activity is being taught.

The discussion teacher will encourage classroom participants to engage in the school's speech festival program, and will help professionally to demand that more extra-school activity be provided for discussants. Each year the nation's high schools participate in a national debate program. This program is designed so that discussion activities can be developed to precede the debate activity of the year. Utilizing the national discussion-debate problem as the content for the discussion course is logical and valuable. Quantities of excellent materials are available for discussion on these topics from

the Illinois High School Association, the National University Extension Association, and commerical suppliers.

Specific Objectives of Debate

To develop the ability to:

- Define the meaning and function of debate in a democratic society.
- Formulate propositions for debate.
- Develop skills of research for case development.
- Develop the means of analyzing the debate proposition.
- Organize and construct debate cases.
- Use the various forms of proof.
- Use the skills of refutation.
- Use cross-examination techniques in debate.
- Understand the nature of style and ethics in persuasive speaking.

Suggested Learning Activities

Objective One

To help students to understand:

- Meaning and function of debate in a democracy.

Teacher Activities:

- Assign readings from a variety of textbooks.
- Invite a lawyer to class to discuss the topic, "The practice of law as it relates to debate."
- Present students with a definition of debate relative to other aspects of critical thinking and communication processes.

Student Activities:

- Prepare and present a report on the roles of debating in government, advertising, law, and in school clubs and classes.
- Discuss the differences between arriving at a solution and "selling" a solution to a problem.
- Read some of the great debates of British and American history and discuss the topic, "Debate in the American Political Process."
- Visit a session of a court or legislative body.

Objective Two

To help students to learn:

- How to formulate propositions for debate.

Teacher Activities:

- Lecture on the various classifications of problems; i.e., problems of fact, value, and policy.
- Distinguish between a problem and a proposition.
- Give students sets of statements of different types of propositions to analyze until they can distinguish between them.
- Stress the characteristics of good debate propositions;
  - They should be debatable.
  - They should contain only one assertion.

They should be worded in the affirmative.
They should be worded without ambiguity.
They should advocate a shift from the status quo.

Student Activities:
Prepare several examples of propositions on current issues.
Analyze propositions.
Define the terms of a proposition.
Take sides on several propositions in impromptu debates.

Objective Three
To help students to develop:
Skills of research for case development.

Teacher Activities:
Develop a unit on "Investigating the Problem" including:
How to use the library
How to make interviews
How to reach original sources
Take students to the various college and university sponsored workshops where experts will be available for giving information.
Invite experts of the community to lecture on various aspects of debate propositions.
Obtain materials from the United States Office of Publications.
Help students attend workshops sponsored by the Office of the Superintendent of Public Instruction.
Become affiliated with the National Forensic League and use materials from that body.
Arrange for students to attend local conventions sponsored by debate leagues.

Student Activities:
In the library, locate assigned items of varying difficulty to test research abilities.
Interview the librarian to learn about special sources for use by debaters.
Duplicate findings to share with other members of the debate group.
Visit nearby research centers such as university libraries and county law libraries.
Report on each of the following as a research tool or source:
The Reference Shelf
The Congressional Digest
Current History
Congressional Record
Books in Print
Indexes from the United States Government Printing Office
Facts on File
Deadline Data
Annals of the American Academy of Political and Social Science

Reader's Guide to Periodical Literature
The Statistical Abstract of the United States

Objective Four
To have students comprehend:
Means of analyzing a debate proposition.

Teacher Activities:
Stress the importance of analysis in debating.
Assign reading from debate textbooks on analysis of propositions.
Consider the solutions available to a specific problem.
Determine the major and minor issues to be developed in a debate proposition.
Take specific issues, prepare an analysis and present the analysis to classmates who are instructed to criticize.
Discuss the distinction between general and specific issues of a proposition.
Consider the relative advantages and disadvantages of a proposition.

Objective Five
To develop students:
To organize and construct debate cases.

Teacher Activities:
Identify the responsibilities of affirmative and negative positions in a debate.
Lecture on and illustrate the basic types of affirmative and negative organizational structures.
Stress the importance of language, internal summary, and transition in presenting debate speeches.
Assign readings in textbooks on these subjects.

Student Activities:
Discuss the duties of the affirmative and negative as they apply to a specific proposition.
Listen to several taped debates to identify the organizational structure.
Read a debate to identify the organizational structure.
Listen to a taped debate and discuss the function of transitions and internal summaries.
Outline and discuss the affirmative or negative case in a debate.
Prepare a brief on the proposition selected for the national high school debate topic.
Prepare traditional and comparative advantage type outlines on the same proposition. Discuss the merits of each.

Objective Six
To develop ability:
To use the various forms of proof.

Teacher Activities:
Lecture or assign readings on the proper function of proof in both argumentation and persuasion.

Assign readings on the tests of evidence and facilities of reasoning.
Use excerpts from contemporary mass media to illustrate the use of proof and tests of evidence.
Show films on the use of evidence and the process of reasoning.

Student Activities:
Prepare and present premises and assertions supported by evidence. Criticize these performances.
Read editorials and debates to determine the type, amount, reliability, validity, and fallacies.
Present assertions which have pre-arranged fallacies in them to be analyzed by the class.
Discuss bias, prejudice, stereotypes, propaganda, ad hominem, non sequitur.
Collect evidence and supporting material for the high school topic.
Compose syllogisms and present to the class for discussion and testing.
Find examples of analogy, present orally, and evaluate.
Present a three-minute speech in which a single idea is developed by use of statistical information.
Present a three-minute speech using cause-effect relationships for full development.

Objective Seven
To employ successfully:
The skills of refutation.

Teacher Activities:
Assign readings on refutation from debate textbooks.
Play tape recording of a high school debate demonstrating the role of refutation. If video tape equipment is available, use that.
Take students to debate workshops.
Have refutation practice.

Student Activities:
Criticize and evaluate the refutation of fellow members.
Tape record, or video tape record, own debates and analyze the refutation techniques.
Select specific issues and present them to classmates who in turn will refute them.
Listen to the live debates on TV and write an analysis of the refutation techniques observed.
Prepare a notebook of refutation techniques.
Bring a newspaper editorial to class; summarize and refute the arguments it presents.

Objective Eight
To develop skills in:
Cross-examination techniques in debate.

Teacher Activities:
Lecture on the function of cross-examination.
Assign readings in textbooks.

Student Activities:

Present a copy of cross-examination session in a debate and discuss its effectiveness.

Listen to a cross-examination session of a taped debate and evaluate.

Prepare a series of cross-examination questions on an issue of a current debate proposition.

Objective Nine

The student will:

Understand the nature of style and the ethic of persuasive speaking in debate.

Teacher Activities:

Assign readings from debate textbooks.

Play tape or video tape recordings of debates for students to analyze.

Require debaters to have previous classroom work in public speaking.

Lecture on the matter of ethics in persuasion.

Student Activities:

Speak at every possible opportunity with special attention to improving style and observing the ethics in persuasion.

Listen to other good debaters.

Keep records of what is believed to be unethical practices in the debates heard.

Speak before real audiences as much as possible; avoid debates in empty rooms or before single judges, except when necessary at tournaments.

Present debates before local clubs, school assemblies, and for the school's speakers bureau activity.

Prepare a debater's code of ethics and good practice which will be posted in the debater's file box. The following is suggested:

Never attack the personality of your opponent.

Never offer emotional appeals as substitutes for evidence.

Never falsify, create, or distort evidence.

Never read a speech prepared by another.

Never knowingly misquote or misinterpret a quotation.

Never use a quotation as your own.

Never, as an affirmative, conceal the definitions from your opponets.

Never, as a negative, conceal that you propose a counter plan.

Never openly disagree with a debate judge or with the decision of an audience.

Never use more than your allotted time.

Never refuse to appear for the debate as scheduled.

Never knowingly or willfully break any rules of a given tournament.

To the Teacher or Director of Debate

There is no speech activity so effective as debate, particularly when preceded by discussion, to teach critical think-

ing, impromptu speaking, effective listening, and an acquaintance with the great living issues of our times.

Debate teaching is difficult, but rewarding.

Debate education is often considered as suitable only for the better students. There is much truth in this assertion; however, if debate is taught in a regular class, all students should have the opportunity to be instructed in it.

Good debate instruction requires the utilization of an entire school and community. Cooperation should be the key to the debate teacher's personality. The teacher also should be able to think clearly and to teach clear thinking.

Debating requires and depends upon competition. The debate teacher will want to engage other schools in such competition. Contest debating, however, should not become an end in itself where collecting of trophies becomes more important than the educational objectives of the activity.

Intramural debating, in larger schools, is often as rewarding as inter-school debate contests. The presence of audiences is fundamental to the best type of speech education.

The teacher of debate will want to begin the debate season by preceding with discussion. For beginning debate teachers the use of a discussion-debate textbook is a necessity. Debaters should have written materials to provide the guidance in achieving all of the objectives set forth in this guide.

The debate teacher should be aware that students often quit debate just before their first competition. This is a normal fear avoidance, and, knowing it, the teacher will be able to prevent many students from missing one of the finest experiences of their lives.

Materials and Equipment

A good library
Supplemental books, magazines, pamphlets
Speakers' stands
Tape recorders
A video tape recorder and camera
Note card files
A budget for expendable instructional materials

CHAPTER VI

ORAL INTERPRETATION

The art of oral interpretation is a vital part of the development of a well-rounded speech student. Instruction in the skills of oral reading will therefore be a part of a full program of speech education.

Definition

Oral interpretation is the communication of the thoughts and the feelings of an author's work to an audience without distortion. In oral reading, we are interested primarily in transmitting experience. Reports, the minutes of the last meeting, news broadcast, etc., are read. Oral interpretation involves the sharing of both meaning and feeling with listeners. The voice and body are so used that the listener is aware of both the denotative and connotative values of the literature being read. As an interpreter, the reader does not lose his own identity, although he may suggest character, age, sex, etc., with appropriate covert action and vocal variation. In impersonation, on the other hand, the reader pretends to be someone else. He explicity suggests the character he is portraying, and he must have the full cooperation of his listeners in his pretense. The person who is acting completely loses his identity. If we see him on stage as himself rather than as the character he is portraying, we say he is a bad actor.

General Objectives of Oral Interpretation

To increase the student's appreciation of literature
To improve all types of oral interpretation
To broaden the student's speech experiences
To provide the student with worthwhile, vicarious experiences to supplement his own life-experiences

Specific Objectives

To help students:
To understand literature through analysis and evaluation.
To think creatively and to strengthen their imaginations.
To develop adequate vocal and body techniques for interpreting literature orally.
To read orally in such a way that self-confidence and poise are developed.
To improve the ability to listen.

Suggested Learning Activities

Objective One

The students will:
Understand literature through analysis and evaluation.

Teacher Activities:
Develop with the students a method of analyzing literature which will insure complete understanding of the material to be read by exploring both its intrinsic and extrinsic aspects.
Discuss ideas found in good literature and what makes some literature better than others.
Define the forms of imaginative literature (prose, poetry, drama) and the major factors which distinguish one form

from another. Go into each genre in as much detail as possible, suggesting a defining problem to be found in each genre; i.e., prose (narrative point of view), poetry (sound and rhythm), drama (character and dialogue).

Begin with a study of literary works which will appeal to the students.

Begin specific analysis with a study of the persona (speaker) and his dramatic situation (who is speaking, to whom, where, when, and why).

Note some of the techniques of literary style and structure (word choice, imagery, symbolism, climax, etc.) using specific examples. Emphasis should be upon how these literary techniques affect the oral interpretation of the work.

Give attention to the mechanics of humor (exaggeration, understatement contrast, surprise twists in inflections, the pause, etc.).

Stress use of imagination and voice techniques for translating effects to an audience.

Talk about selections in terms of film and television jargon; i.e., long shots, close-ups, pan, etc.

Student Activities:

In prose or drama, select a single work (novel, short story, or play) for general study and analysis. Select a portion of the work to read aloud as an individual reading, or divide the class into small groups to preset a portion of the work.

In prose, make a special study of the narrative point of view and character. In drama, make a special study of the character, dialogue, and dramatic structure.

In poetry, each student should present a selection from the same author. Present these readings in the form of a panel-recital with readers discussing the life of the author, quoting from critical evaluation, and reading from his representational works. Make a special study of imagery, sound, rhythm, structural balance, and the use of climax.

Write a précis of the selection to be read prior to the cutting of the selection.

Complete a work sheet similar to the one which follows:

Preparation Sheet for Oral Interpretation

Turn in this assignment sheet before reading. The instructor will have a conference regarding the reading if necessary.

1. What are you going to read?
   a. Author
   b. Title
   c. Portion you are going to read (describe)
   d. Genre
2. Personal reasons for selecting this material
3. What is the dramatic situation?
   a. Who is speaking?
   b. To whom?
   c. Where?
   d. When?
   e. Why?

(1) What is the speaker's intention in the immediate situation?
(2) What is the author's intention in the larger literary unit?

4. From your own personal experience, what do you know about the subject matter of this literature?
5. What are the technical problems of this particular selection?
6. What suggestions were given to you last time to help you improve the oral interpretation?
7. What has been done to improve?
8. How long will the reading take?
9. Outline of the introduction.

Present panels, classroom discussions, or individual reports on these elements of good literature for oral interpretation:

Substance
Universality
Vividness of language
Insight into life
Aesthetic pleasure
Stimulation of the reader and listener
Personal individuality of the author

Make tape recordings of some of the poems studied in English classes. Put these tapes on file in the library for use by English teachers in poetry units.

Objective Two

The students will learn:

To think creatively and to strengthen their imaginations.

Teacher Activities:

Utilize various forms of creative activity in the classroom.
Discuss with the students the nature of creativity and imagination.
Present the Encyclopaedia Britannica film series on the humanities.
Invite teachers of fine arts to discuss creativity and imagination in the arts.

Student Activities:

Extend a character, situation, or theme from a literary work through role-playing.
Divide into groups and devise impromptu playlets.
Present pantomime impressions of character, situations, and action suggested in literature.
Initiate and develop a story line by passing the storytelling from one student to another.
Interpret selections in such a way as to communicate a mood or meaning different from that which is ordinarily associated with that piece of literature.
Take common items and devise similes and metaphors to describe these items.
Characterize real, known people by use of similes and metaphors.

Write and read parodies on well-known literature.
Study individual authors and groups of writers to discuss and read together in panels. (Example: Russian—Tolstoy, Chekhov, Gogol)
Listen to recordings of professionals reading and acting from the works of good writers.
Give readings or recitals of selected material from great writers.
Produce a taped radio show using a certain theme, writer, group of writers, country, etc.

Objective Three

Students will demonstrate:

Adequate vocal and body techniques for interpreting literature only.

Teacher Activities:

Use the tape recorder frequently to give students the opportunity to hear themselves. Point out vocal expression problems, such as shades of meaning, emphasis and subordination, etc.
Use pantomimes, exercises, and "games."
Use choric reading to gain the most from voice types. (Group reading often helps students try vocal and body techniques that they will not do by themselves.)
Emphasize what works well for one reader will not necessarily work for another, and that each student must discover his own best interpretative method.

Student Activities:

Choose a poem or a descriptive paragraph from a story, essay, or favorite book for presentation in which emphasis will be placed upon:
Voice improvement
Body action in reading
Need for practice so that one can communicate whole ideas to the audience
Thinking and talking thoughts from the printed page
Creation of vivid sense images
Techniques of phrasing
Present pantomines based on a story line or situation
Identify the characters and story
Discuss vocal and body techniques after two or more readers have presented material before the group.

Objective Four

The students will use:

Oral interpretation in such a way as to develop self-confidence and poise.

Teacher Activities:

Provide adequate opportunity for performance.
Supervise the selection of material for each performance in order to assure that the student will have a satisfactory reading experience.
Stress adequate preparation as a means of insuring successful performance. Many short rehearsals are better

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than one long one. Give the scene a chance to grow.
Follow each performance with critical analyses giving attention first to positive comments.

Student Activities:
Participate in student assemblies, speech contests, and for various clubs and organizations in the school and community.
Engage in constructive criticism of fellow students.
Keep a log of progress in those reading factors which have been problematical.

Objective Five
The students will use:
Oral interpretation in such a way as to improve ability to listen.

Teacher Activities:
Make use of some of the many good speech recordings available.
Give frequent listening tests on readings which the students hear in class.

Student Activities:
Listen for enjoyment to discover how a superior reader uses various vocal techniques, or to compare the effectiveness of persons who are trained readers with those who are not.
Evaluate each other, or take turns being "critical observers" who make oral criticisms and suggestions.
Attend oral interpretative events at local contests and festivals and critically report on what was seen and heard.

Suggested Units of Study
The Purpose and Uses of Oral Interpretation
Oral Interpretation as a Method of Preparation for Acting
Reading of Plays
Group Reading (Chamber Theater, Choral Reading, Reader's Theatre)

Suggestions to the Teacher of an Oral Interpretation Course

The suggestions that have been made to the teacher in Chapter VI are applicable to a unit in oral interpretation. Other specific suggestions that apply to oral interpretation are:
Be especially permissive in the choice of literature for oral reading; the teacher should not impose his own likes and dislikes upon the student.
Acquaint the students with the reasons for good oral reading in a modern society. The objectives of the unit should be treated carefully and thoroughly.
Have many anthologies, oral interpretation textbooks, magazines, collections of speeches, and other manuscripts of reading on hand in the classroom.
Make arrangements for maximum use of the school library for books, magazines, movies, and recordings.

Suggestions to English Teachers About Oral Interpretation

Oral Interpretation in the English classroom can enhance the teaching of literature considerably, whether the materials are read aloud by the instructor, by the students, or by many fine recordings available today. Admittedly, the process takes more time than a "let's read silently and discuss" procedure, but students who hear the material read well aloud, or who prepare it for reading aloud, derive additional knowledge and pleasure from the literature, whether it be prose or poetry. "Interpretation is an excellent way of studying literature because it demands that the student perceive. The oralyzing process involves active participation in the perception of the selection. Passivity is a completely impossible state for the oral reader."[1]

It is strongly recommended here that the English instructor employ oral interpretation procedures to as much of the study of literature as the classroom time allows.

[1] Bacon, Wallace A., *The Art of Interpretation*, Holt, Rhinehart and Co., Chicago.

Suggested Classroom Equipment and Materials

Tape recorders
A record player of good fidelity and a library of good recordings of literature
A collection of oral reading materials
A speaker's stand
Film, filmstrip, slide, and overhead projectors
Adequate space for movement of readers and furniture
Appropriate classroom location so that other classes will not be disturbed

CHAPTER VII

EDUCATIONAL DRAMA

The general public has become quite drama conscious via radio, television, professional and community theaters, motion pictures, and night clubs. An important medium for dissemination of dramatic activity which is often overlooked is the stage of the university, college, high school, or elementary school. Here we find acting, directing, and production techniques taught in the classroom and in the activities program.

Definition

Drama includes that area of interpretation called acting. Acting necessitates an individual's playing a role other than himself in some type of dramatic vehicle, with appropriate costume, makeup, and setting for the primary purpose of presentation before an audience. Educational drama, as opposed to professional drama, is not necessarily determined by "box office" but by the many important and desirable benefits that acting can bring to the student participant.

General Objectives

Educational drama should be produced in keeping with high standards of performance and professional competency. The usual drama course or activity also seeks to:

Provide the school and community with a constructive form of recreation.

Provide experiences in curricular and co-curricular activities for the attainment of the general educational goals.

Contribute to the development of the basic skills of oral communication.

Teach cooperative attitudes.

Develop creativity.

Provide for the opportunity of unifying and integrating various departments of the school.

Teach standards and skills of evaluating the varied areas of the modern entertainment field.

Develop a broader cultural and aesthetic background.

Develop a better understanding of one's fellowman and an appreciation for human dignity.

Specific Objectives

To enable students to learn:

The skills and techniques of developing and projecting a character.

The technical skills of backstage production which are an integral part of play presentation.

The techniques of directing which combine the skills of acting and technical production.

The values of good business practices that are a part of running a successful box office.

The importance of theatrical history and the cultural and aesthetic values of dramatic literature.

The skills of literary and dramatic criticism.

The elements related to gaining an appreciation of drama.

Objective One

To enable students to learn:

The skills and techniques of developing and projecting a character.

Teacher Activities:

Let dramatic activities grow out of the students' imaginations and experiences by approaching the teaching of drama to beginning students with creative dramatics.

Relegate the use of scripts in a semester's course to the last few weeks of the teaching unit.

Get the students emotionally identified with characters, and naturalness of expression and appropriate projection of meaning will usually follow.

Relax students by showing how shyness or self-consciousness can be minimized by concentrating less on self and more on other people.

Invite professional actors or leaders in the community drama to speak or demonstrate.

Show films demonstrating excellent performances.

Student Activities:

Organize, rehearse, and present group pantomimes with no more than three or four in a group, followed by presentation of individual pantomimes.

Compose a list of good characteristics of pantomime, or whatever activity is being worked on, and use these as criteria for evaluating performances.

Pantomime inanimate objects; e.g., nail being driven into a board, to stimulate imagination, effective body action, and facial expression.

Practice numerous acting exercises of action situations that require large, vigorous, and abandoned action for the purpose of eliminating tiny, cramped movements and for releasing physical and emotional inhibitions.

Improvise situations with actions and words.

Compose original monologues for presentation—extemporized or written.

Write and present original skits or short one-acts. (Writing may be done individually or in groups.)

Perform improvisations.

Pantomime a character in a situation similar to, but different from, the locale of the play being acted, and have the class, unfamiliar with the role, describe the character. In the same manner, extemporize a situation outside the play that is to be acted, once again using the same characters, but in a story and setting different from the play, thereby forcing an appraisal in depth of theme, plot, and character.

Objective Two

To enable students to learn:

The technical skills of backstage production which are an integral part of play presentation.

Teacher Activities:

Build a classroom library of a number of good technical books of varying degrees of difficulty in scenery, lighting, costuming, makeup, etc.

Install at least minimal equipment in the drama classroom, including movable screens or drapes, a cut-down unit set, low platforms and step units, baby spotlights, and standard furniture pieces. If this is not possible, it is suggested the drama class meet in the auditorium where maximum use can be made of stage equipment.

Rent or buy some of the many fine filmstrips on backstage scenery and equipment.

Student Activities:

Learn basic theatrical terms and symbols.

Build "simplified" or "skeleton" scenery for the drama classroom following research of various texts for best suggestions.

Design perspectives or model sets of plays read or produced.

Participate in designing, building, and painting sets for school production as a part of class work.

Investigate and report, as individuals or groups, the various styles of scenery and types of staging, using drawings or models to illustrate the research.

Find pictures in magazines that might illustrate plays read, styles of design, and types of scenery.

Collect pictures of plays to study the different styles of scenery and production.

Visit educational and professional theaters with well-equipped stages.

Bring various colors of materials and grease paints to place under a spotlight with a variety of colored media to demonstrate the effect of light on color.

Compose swatch books of possible costume materials, investigating cost and usability.

Make charts or scrapbooks of pictures and drawings of period costumes from the Greek era to the present.

Demonstrate types of makeup on each other.

Make a complete prompt book of a play or plays presented in class.

Tape or cut records of sound effects most often used in production.

Objective Three

To enable students to learn:

The techniques of directing which combine the skills of acting and technical production.

Teacher Activities:

Supplement the study of acting with instruction in techniques of directing and producing a show.

Assume the role of critic who moves from cast to cast to aid each student with problems as they arise.

Ask some professional or community theater directors to address the class.

Rent some of the excellent films that show directing and production techniques.

Divide the class into groups for the production of scenes or one-acts with students as directors.

Student Activities:

Present to the class a discussion of the thesis of the play being worked on, the characters employed to project the thesis, and the attendant mood and style necessary for the proper atmosphere for the purpose of emphasizing complete understanding and familiarity with the script.

Help cast their own plays for classroom production.

Prepare a well-planned director's script with drawings of the stage set before any rehearsal is held.

Disregard script's suggestions for scenery, props, business, and movement and use their own originality and creativity in producing the play.

Hold a number of initial rehearsals to read and discuss the play, particularly emphasizing author, thesis, motivation, and interrelationship of characters.

Allow a number of rehearsals for movement, pantomime, improvisation, calisthenics, voice exercises, projection, etc., before even touching the script. Such activity is especially valuable with beginners or before beginning a period of stylized production.

Prepare a complete schedule of rehearsals listing dates, scenes, and desired accomplishments before the rehearsal period begins to enable the director and cast to measure progress.

Set definite dates for memorization of lines and then strictly adhere to them, thereby stressing that excellence of character building and tempo cannot be achieved until books are discarded.

Write, or present orally to the class, character sketches of parts played. Present an occasional two- or three-minute portion of the play for critical group evaluation of progress during the rehearsal period.

Set up backstage committees at the same time casting is done in order to emphasize the importance of the backstage worker. Present a program of competitive student-directed one-acts with trophies for best director, actor, crew worker, etc.

Objective Four

To enable students to learn:

Values of good business practices that are a part of running a successful box office.

Teacher Activities:

The adult director or sponsor of educational drama should organize box office workers, train and instruct them well, check them periodically, and then let them do the job if they are to obtain lasting values from the experience.

Student Activities:

Handle all jobs, but, with adult supervision, if deemed necessary.

Plan and organize ticket sales, providing a system of keeping track of tickets and money similar to the following receipt system. *Receipt number one* is a double ticket with identical halves. Both halves are filled out by the ticket chairman. They are then cut into two parts and one is kept for the files and the other is given to the seller. Receipt number two is completed later by the ticket chairman and placed in the permanent records. A simplification of these tickets can be devised to meet local situations.

Sample Receipt System

Drama Receipt No. 1 (For Files)

Name _____

Tickets Issued _____

Tickets Returned _____

Money Turned In _____

Treas. Initials _____ Receipt No. _____

(Cut Here)

Drama Receipt No. 1 (For Seller)

Name _____

Tickets Issued _____

Tickets Returned _____

Money Turned In _____

Treas. Initials _____ Receipt No. _____

Drama Receipt No. 2 (For Files)

TICKETS ISSUED		TICKETS RETURNED	
No. of Tickets	Receipt No.	No. of Tickets	Receipt No.

MONEY RETURNED		FINAL REPORT
Amount	Receipt No.	Total Tickets Issued
		Total Tickets Returned
		Total Accountable
NAME:		Total Money Returned
		Short
		Over
		OK

Design and display posters advertising the play. Prizes of free tickets for best posters may be given.
Compose complete schedules of advertising showing media and dates.
Contact all advertising media and work out complete plans for advertising the show.
Help in drawing up in advance an estimated budget for the show, and aid in keeping within that budget.
Design and compose the play program.

Objective Five

To enable students to learn:

The importance of theatrical history and the cultural and aesthetic values of dramatic literature.

Teacher Activities:

Present group discussions on theater history after a co-operative investigation of various periods.
Present oral and written reports to class concerning social characteristics of the periods, methods and styles of presentation, playhouse, authors, etc.

Student Activities:

Read and report on representative plays of each era, emphasizing types, structure, and dramatic composition.
Present a classical play as it might have been performed in a number of dramatic periods.

Attend classical as well as modern plays at college or university theaters.
Prepare model stages, costume drawings, sketches of theatre buildings, etc., of various eras.
Present a program built around short excerpts from plays of each period with a commentator to provide transitions.

Objective Six
To enable students to learn:
Skills of literary and artistic criticism.

Teacher Activities:
Through class discussion, draw up criteria for evaluating a good dramatic performance.

Student Activities:
Attend amateur and professional plays using the criteria for judgment and write a review of the production.
Read reviews of the same play by professional critics as they appear in newspapers, magazines, etc., to note differences and similarities of opinion.
Compare favorable and unfavorable reviews of the same play.
Discuss the differences in standards and styles of writing of movie, television, and theater criticism.
Study the style of outstanding professional reviewers.

Objective Seven
To enable students to:
Develop high standards of appreciation of drama and maintain interest in current theatrical developments.

Teacher Activities:
Develop a unit in which the students discuss ways they can improve and sharpen their aesthetic sensibilities, determine criteria for judging dramatic productions, and share their increasing ability to discriminate between the good and the bad in theater. The teacher should always carefully avoid forcing his own special interests on his students, but should give them every opportunity to discover and develop their own tastes for what is good in legitimate theater, motion pictures, and TV drama.

Suggested Units of Study
Play Analysis and Dramatic Criticism
Acting
Directing
Technical Production and Theatre Organization
History of the Theater (including investigation of current theatrical scene)

To the Director of Drama
Evaluation of every performance is a necessary function in the development of an actor. The length of critiques will vary, of course, depending on the activity. The establishment of

criteria by teachers and students before each unit is time-consuming but essential, for it will point the way toward better performance and will give a basis for group evaluation following the performance. Evaluation of individual effort by the group is a good technique, but the approach to criticism must be marked by tact and good judgment. The group must be led to feel that a duty of each member is to help in the development of every other member. Emphasis should be placed on good points, but constructive suggestions for improving weaknesses should also be mentioned.

High school dramatics should be organized and integrated as a full credit course which requires class work done that will justify credit rating. This should be a class to learn about a variety of theatrical activities, a place where the nondramatic student, as well as the talented, can grow and develop. Most directors in the educational theater feel the class should not be a rehearsal period for extracurricular plays.

A course organized on a year's basis proves greatly beneficial. It sometimes takes a semester to break down native shyness and reserve, and establish the self-confidence and physical relaxation needed to do a good job.

Drama teachers and the administrative staff should agree on the aims and objectives of the drama program. School plays should be presented for the advancement of dramatic activity and not to make money for equipment that should be bought by the board of education, or to pay for class gifts, trips, or banquets.

The teacher should not be afraid to experiment, but should do something different each year. Some arena staging, chamber theater, dance drama, or presentation of abstract or stylized plays should be attempted.

If the drama program consists chiefly of a class play or plays, the teacher and administrator should re-evaluate the program. Many educators believe that the benefits of speech and dramatic activity should be extended to all students. If the chief value of the presentation of a class play is to give prestige value to graduating seniors, then real discrimination exists against students who might need or enjoy four years of speech and drama training. The confinement of the drama program to a single class is no more logical than restricting musical activities or an athletic program to one segment of the student body.

The drama teacher usually expects to present or supervise such events as school assemblies or civic club programs, but administrators should see that adequate time is allotted for their preparation. In fact, the total drama program for the year, including events and dates, should be agreed upon by the teacher and the administrator in the spring of the previous year so that proper planning may be made and overloading of the teacher's program will not ensue.

Educational Drama Materials

Audiovisual: Tape recorder, record player, film, and slide projector and screen, camera equipment, bulletin board, and assorted recordings (e.g., famous actresses and actors).

Physical Properties of Classroom: Chairs, tables, simple

props, makeup box, full-length mirror, simple lighting, and platform with curtain.
Written Materials: Subscriptions to New York Times (Sunday Edition), theater magazines, collections of plays, classroom library of theater arts books, and play catalogues.

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CHAPTER VIII

RADIO AND TELEVISION IN SPEECH EDUCATION

In speech education, radio and television have been generally regarded as co-curricular activities. As such, students have been afforded opportunities to exercise and further develop skills acquired in the curricular speech program. Recent developments in video tape recorders and vidicon cameras have now made the use of television easily accessible to most schools for their curricular programs. Thus, it now becomes easier to integrate television into the overall curriculum as an important audiovisual device.

Limitations

In general, one will find that most schools do not have complete radio and television broadcasting facilities. There are instances, usually found in city-wide educational systems, where low-powered radio and/or open or closed circuit television stations are operated. When such facilities exist, the educational administration will provide qualified professional educators to handle this type of equipment. More often than not, however, the teacher will have use of school-wide intercommunication systems, portable amplifiers, speakers, microphones, and tape recorders. Development of dependable, low-cost audio mixers have made training in radio studio techniques possible in most schools. The same holds true for the newer, portable closed circuit television equipment and video switching devices.

General Objectives

Educational radio and television are means of general educational motivation. Educational radio and television will prepare students:

To utilize and/or work intelligently in the media of mass communications.
To express themselves via these media.
To reinforce speech skills.
To appreciate the contributions of each medium and its unique techniques of communication.

Specific Objectives

Students will be able:

To understand and appreciate the communicative roles of radio and television.
To listen critically.
To speak and perform effectively.
To understand and operate broadcast-oriented equipment effectively.
To program for radio and television.

Suggested Learning Activities

Objective One

To help students:

To understand and appreciate the communicative roles of radio and television.

Teacher Activities:

Develop a teaching unit on: "The Communicative Roles of

Radio and TV."

Include:

The public service and defense role
The commercial role
The public information role
The entertainment role

Invite social studies teachers to lecture on the above topics.

Show films related to the various roles of radio and television.

Assign students library research on the history and development of various government approaches to the control of radio and television.

Student Activities:

Secure copies of the regulations of the Federal Communications Commission related to responsibilities of the media.

Report on the meaning and function of *Conelrad*.

Analyze the program notes in the newspapers to determine the number of public service shows broadcast daily.

Make a study of the number of commercials appearing in a given period of broadcast time on both radio and television.

Do research to determine the amount of national income spent on commercial broadcasting yearly.

Make a study of the volume of sales of certain items introduced over radio and television for the first time.

Read *The Hidden Persuaders* by Vance Packard.

Make a study of children between the ages of 4-5 years to see what cereals they prefer, and then correlate the data with the cereal-sponsored shows they view.

Analyze radio and television programming to determine the amount of time devoted to newscasting.

Watch an assigned program which intends to give information. (Give a pretest and posttest to demonstrate the amount of information learned from such programs.)

Read news reports following major elections to discover what observers say were the influences of the persuasive speaking via these media.

Discuss the question, "How our attitudes are influenced by such programs as *Face the Nation; The 21st Century; 60 minutes; First Tuesday; Issues and Answers; Kup's Show,* and the NBC *White Papers.*

Listen to the record and then read the literature related to the radio show, *War of the Worlds,* produced by Orson Welles in 1938.

Prepare a debate to be broadcast using the proposition, "Resolved: that radio programming should be improved."

Discuss the question, "How has broadcasting influenced the American culture and its tastes in entertainment?"

Prepare a set of criteria for judging qualities of good entertainment to be applied to radio and television programming.

Gather materials that will permit one to study for the FCC third-class, broadcast indorsed, radio-telephone operator's permit.

Analyze the types of commercials presented during a given

time period. Also decide whether they mirror the program in progress.

Make a class survey to see how many classmates are playing the "Top Ten" records.

Objective Two

To help students:

To listen critically.

Teacher Activities:

Develop a teaching unit in "Critical Listening."

Include:

- Definition of hearing
- Definition of listening
- The nature of "noise"
- The absence of feedback in radio and television
- The power of the mass media in political persuasion
- The influence of the media on emotional behavior

The teacher should refer to units and suggestions in this guide on critical listening and thinking.

Student Activities:

Listen to an assigned program and prepare a list of discussion questions to be considered in class.

Form committees and analyze the nature, value, and weaknesses of broadcast commercials.

Listen to shortwave recordings of Radio Moscow or Radio Cuba and compare these with AP; UPI; NBC *Monitor;* and CBS *Dimension.*

Listen to a series of commercials and decide what traits make some commercials better than others.

Discuss the question, "Why are commercials frequently more creative and better entertainment than most programs in broadcasting today?"

Observe a psychedelic "light show" or "sound show" and list stimuli perceived. Discuss the variety of responses and why people see or hear the same phenomena, yet interpret them differently.

Take a comprehension test immediately following a listening experience in which three simultaneous broadcasts of three different types were heard in order to demonstrate that "people hear what they want to hear."

Compare the comprehension of a speech when one-half of the class can see and hear the speaker, and the remaining half can only hear the speaker.

Objective Three

To help students:

To speak effectively.

Teacher Activities:

Provide a library of recordings representing effective radio speaking.

Invite local professional announcers to class to lecture on radio speaking.

Record the presentation of a superior speech student who

has had no microphone training to demonstrate that rules for good speech are applicable to good announcing.

Record students to demonstrate importance of proper breathing, good enunciation, correct pronunciation, proper reading rate, naturalness, vitality, and friendliness.

Secure cooperation of English and foreign language departments to assist in preparing tapes of pronunciation drills and basic rules for pronunciation in each language.

Stress the growing importance of the "ad-lib" program on radio and television.

Emphasize, throughout the year, the development of radio-television vocabulary, eliminating slang, cliches, and carelessness in repetition of adjectives.

Impress students with the idea that mispronunciation is inexcusable in radio-TV announcing.

Stress the importance of timing, even to the second, in broadcasting.

Student Activities:

Play a tape of a professional announcer reading from a script and compare with a student reading from the same script.

Turn off the television audio and describe the video portion of the program and compare with tape of the professional announcer narrating the same event. (The same may be accomplished by having students use a movie projector without sound.)

Keep a log book for recording all newly learned words and constantly used expressions to use as a check against all scripts to be read.

Record scripts "cold," then record again after practice.

Read and record orally five minutes per day with special attention to enunication, pronunciation, phrasing, and emphasis.

"Ad-lib" a description of an automobile and compare with a well-read, written description.

Record descriptions of parades, games, school dances, etc., and criticize their recordings.

Prepare a vocabulary bulletin board on which all new and current words associated with science, politics, world events, and economics are posted.

Take standardized vocabulary tests regularly.

Serve as narrators and announcers for programs sponsored by other school departments.

Be available for announcing for community group activities.

Work on drill passages which will increase their vocal variety.

Practice and observe the difference between the "ad-lib" approach of the M.C. and sportscaster and the scripted approach of the news, weather, and sports commentator.

Practice reading a dramatic selection before a microphone so as to develop believable and realistic sounding dialogue.

Objective Four

To help students master:

The skills of utilizing broadcasting equipment.

Teacher Activities:

Establish an apprenticeship system for teaching beginning students how to handle equipment.

Develop a graduated training program for radio that starts with simple audio control board exercises and progresses to complete one-man shows.

Develop a training schedule for television that permits the student to learn about each item of equipment, to acquire skills in its operation, and to be able to understand and operate the equipment in the various emceeing operations possible in television.

Prepare a series of demonstrations on the care and handling of equipment.

Have schematics available, detailing the nature, care, and handling of equipment.

Invite local repairmen and commercial radio engineers to come and discuss handling and repair of equipment.

Arrange tours of area broadcasting facilities.

Student Activities:

Form crews whose responsibilities are to store, handle, and repair equipment.

Take periodic examinations on handling equipment.

Maintain an inventory of equipment.

Set up rigorous checkout systems for using equipment.

Acquire as much practice as possible using equipment at assemblies and school projects in other classes.

Objective Five

To enable students:

To program for radio and television.

Teacher Activities:

Provide students with textbooks and other materials on production techniques.

Play examples of the various program formats. Use both professional programs and examples performed by other high school students.

Lecture on the various program formats for radio and television.

Invite professional station program directors and writers to class to lecture on the art and skills of good programming.

Student Activities:

Write scripts for programs based on the criteria presented in class lectures.

Build complete programs using a variety of scripts which reflect their understanding of good format.

Write openings and closings for radio and television shows of all types.

Write commercials for all school events.

Write original dramatic shows for both media.

Study the nature of programming of commercial stations.

Arrange productions for local stations; i.e., shows based on units of work in speech or other classes.

Introduction of teachers to the community through interviews.
Junior Town Meeting of the Air.
Teenagers Want To Know.
As individuals, produce one-man newscasts and disc-jockey programs.
As a team, plan, perform, and produce a radio drama complete with musical bridges and sound effects.
As a team, using a "round-robin" rotation basis, produce the following television program formats: commercials (straight and production), newscasts, variety show skits, talk shows, and documentaries.
Individually, plan, write, and produce a special audio project that will use the properties unique to this medium in order to project a theme, mood, or message.

To The Speech Teacher Utilizing Radio and/or TV

The first consideration of the radio and/or television teacher is to determine the objectives to which such activities or courses will be directed. There is considerable difference between having and using a complete and professionally built radio and/or television facility and having and using the typical public address, amplifier, and tape recording equipment found in most schools.

In this guide, we have considered radio and television as vehicles for helping the speech teacher turn out students with effective skills and attitudes of speaking and listening.

With this limitation in mind, the speech teacher will not attempt to make radio and television production an end in itself. Such facilities will be used to augment the curricular speech program, to provide a public relations facility, and to stimulate students' vocational interests in radio and television.

Television is increasing its role in secondary education. The speech teacher will make every effort to keep abreast of the trends in utilization of new technology, and provide his administration and fellow teachers with information, advice, and direction in the use of new equipment. In the near future, most schools will need personnel in charge of developing such programs. Evidence indicates that such personnel are often speech teachers.

The speech teacher, interested in using radio and television as a vehicle for speech education, will do well to join the various professional speech organizations and use them to explore the relationships between radio and television and general speech education.

The speech teacher, using these media, will remember that they are devices which are used for the purposes of oral and visual communication and that, as such, they should not become ends but rather means to effective speech education.

Many students in today's schools, who are scientifically or mechanically skilled, are often excluded from the speech activities program. Radio and television, like technical theater, offer tremendous opportunities for such students. Further, students, who are oriented toward athletics, can be encouraged to participate in tape recording of athletic activities, thus

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welding their interests in athletics with their need to become effective speakers.

The speech teacher utilizing radio and television will have large amounts of portable, expensive, and breakable equipment. The care and handling of the equipment alone often burdens the speech teacher so that the real end product of speech education is lost. The speech teacher will try to avoid this error.

The speech teacher especially equipped to handle radio and television will seek to offer his services to all teachers in the schooi. Such leadership provides motivational and instructional activities otherwise not available to students.

CHAPTER IX

AN EVALUATIVE DESIGN

What is an Effective Program of Speech Education in the Secondary School?

There are many ways by which this question might be answered:

1. Upon invitation by an administrator, the Supervisor of Speech and Drama from the Office of the Superintendent of Public Instruction will visit any school for consultation.
2. A team of speech educators from a reputable university speech department might be called in to make a study.
3. A faculty-community committee might be established to design and execute an evaluation of community needs and resources as related to speech programs.
4. A carefully-detailed program of an active area high school might be used as a basis for evaluating any speech curriculum.

However, one of the most convenient ways utilizes an inventory (to be found at the end of this chapter) of the qualities which characterize the programs in schools which have consistently produced results. Such an inventory is not new. In 1945, Karl F. Robinson of Northwestern University and Franklin H. Knower of Ohio State University, published an early form of this type of inventory.[1]

This kind of inventory may be used for at least three different evaluative tasks:

1. The teacher may check his own program by completing the inventory and perhaps thus derive suggestions from it.
2. Teachers and school administrators may check the program and offer suggestions for its development.
3. The administrator or research scholar who wishes an objective quantitative rating of a program of speech education should secure the service of an expert who will find the scale a guide to his evaluation and the means of recording his findings.

The ratings on the individual items of the inventory may be added to provide the rating score for the program as a whole. If the largest percentage of the items is checked in the "2" column the program may be considered an "A Program." If most of the items are checked in the "1" column, the program may be considered a "B Program." If most of the checks are in the "0" column, the program should be considered a "C Program." Obviously, the validity of these ratings will depend upon the qualifications of the rater and upon how familiar he is with the program evaluated.

Two forms of the scale are presented. Form A is primarily for school systems of moderate to large size and includes *all* items in the scale. First-class speech programs in small school systems also can be evaluated on Form A. However, most small schools *may be* better evaluated on Form B, consisting only of starred items. The inventory, revised to fit 1971 speech programs, follows:

[1] *Bulletin of the National Association of Secondary School Principals, No. 133, (November, 1945)*

A GENERAL SPEECH PROGRAM INVENTORY FOR SECONDARY SCHOOLS

Form A
Form B consists of the items with starred numbers

1. School size_____
2. School type (public, vocational, general, three-year senior, etc.)
_____
_____
3. Courses, individual or clinic programs offered (underline any required, and follow all by numbers of students in each last year)
_____
_____
_____
_____
4. Number of students in co-curriculum activity programs: oral reading ( ), dramatics ( ), public speaking ( ), other activities_____
_____
_____
5. Do you follow a curriculum prepared by your state ( ), your city systems ( ), your own planning ( ), other as explained_____
_____
_____
6. Indicate the background and training in speech education of the person checking this inventory_____
_____
_____

This inventory is designed as a check test regarding speech programs in secondary schools. Read the following list of items and check the key for each item to indicate the extent to which your program meets the criterion suggested.

0. Encircle the number "0" if your school program meets the criterion very inadequately or not at all.
1. Encircle the number "1" if your school program meets the criterion moderately well.
2. Encircle the number "2" if your school program meets the criterion very successfully.

I. Goals and Objectives

1* Is your program based upon a clearly stated, sound philosophy or broad goals for speech education in a modern age?_____ 0-1-2
2* Are these goals understood and followed by the administration, the teachers, and the students in the program?_____ 0-1-2
3* Are specific goals for speech training in individual courses made clear to students enrolled?_____ 0-1-2
4* Are specific goals for speech training in co-curricular activities and contests made clear to students taking part in these events?_____ 0-1-2
5* Are your objectives validated in terms of the achievement of a good program of speech education?_____ 0-1-2
6* Is your instructional program set up with the view of helping students in the reformulation of educational goals and continued growth in speech achievement in post-school years?_____ 0-1-2

II. Nature and Scope of Program

7* Is speech instruction made conveniently available to all students?_____ 0-1-2

8* Is speech instruction adapted to individual needs and abilities in various courses and activities? 0-1-2

9* Does your school have a graduated and continuous program of instruction available to students in all grades? 0-1-2

10* Does your speech program co-ordinate the work done in high school with the work which has been done in the grades and which may be done by those who go to college? 0-1-2

11 Do you have a speech correction program available for students who stutter, lisp, and are maladjusted, or who speak with a dialect or accent? 0-1-2

12 Do you have a well-balanced program of course instruction in speech education beginning with correction and fundamentals and advancing to more specialized objectives and interests? 0-1-2

13* Do you attempt to guide students to appreciate and develop high standards for speech achievement by observation and study of the best models from speakers of the past; outstanding living speakers, performers in the theater, radio, television, film, etc.? 0-1-2

14* Is your instructional work in speech courses given sufficient academic credit and recognition to make it comparable in motivation and dignity with other courses? 0-1-2

15* Is your program organized with adequate course time to achieve results in course objectives? 0-1-2

III. Content of Program

A. Curricular

16* Do you teach basic theory and principles of speech and oral communication in your courses? 0-1-2

17 Do you have sizeable units devoted to the improvement of clearness and acceptability or articulation and pronunciation at various levels of instruction? 0-1-2

18* Do you have units devoted to the improvement of clearness, of the quality, and of the use of the voice for various types of speaking? 0-1-2

19* Do you have units devoted to clearness, acceptability, and effectiveness in the use of oral language at various levels of instruction? 0-1-2

20* Do you have units devoted to the selection and evaluation of subjects and materials to talk about for various levels of learning? 0-1-2

21* Do you help students enrich their background and knowledge for use in speaking as they mature intellectually? 0-1-2

22* Do you instruct students in organization and arrangement of materials for speaking for various purposes and situations? 0-1-2

23* Do you give instruction in the development of poise, directness, and expressive action in speaking? 0-1-2

24* Do you have units of instruction of the development of confidence, convictions, social sensitivity and consideration, and social responsibilities in speech for students of various aptitudes? 0-1-2

25* Do you give instruction on the development of discrimination in speaking for various purposes? 0-1-2

44 Do you participate in other speech leagues or organizations within your region or locality? 0-1-2

45 Do you have a chapter of the National Forensic League? 0-1-2

46 Do you belong to National Thespian Society? 0-1-2

47 Do you belong to Masque and Gavel Society? 0-1-2

IV. Relationships to Community and Other Departments

48 Is your program in speech instruction well-supported by and co-ordinated with other programs of instruction in your school such as social studies, English, and art? 0-1-2

49* Is your speech program directed toward making a contribution to education for life in a democratic society through community activities? 0-1-2

50 Do you make a speakers bureau available to the community organizations? 0-1-2

51 Is the community aware of the availability of students who might perform for them? 0-1-2

52 Do you have visiting teachers in your school system, and skilled and professional people from your community that you make use of in speech instruction? 0-1-2

V. Testing, Evaluation, Pupil Records, etc.

53 Do you have a systematic speech examination program in your school by which you diagnose needs and abilities and evaluate achievements in speaking of all students? 0-1-2

54 Do you give diagnostic and achievement tests in speech as a regular part of course instruction? 0-1-2

55 Do you keep an accumulative record of the speech needs and achievements of all students in your school system? 0-1-2

56 Do you keep an accumulative record of speech achievement in regular instruction? 0-1-2

VI. Materials and Equipment

57 Do you make use of modern speech textbooks, reference books, and magazines in your speech instruction? 0-1-2

58 Do you have extensive source material, such as magazines, pamphlets, and books for speech making in a school library which you use in your speech instruction? 0-1-2

59 Do you have appropriate classrooms which can be used effectively for speech instruction? 0-1-2

60 Do you have and use an efficient voice recording and playback instrument in your school system? 0-1-2

61 Do you have and use speech charts, models, tapes, records, cassettes, video tapes, kinescopes, educational films, filmstrips, and other laboratory instruments for speech instruction? 0-1-2

62 Do you have a stage, with scenery, sound, and lighting equipment for dramatic productions? 0-1-2

63 Do you have an FM radio station? 0-1-2

64 Do you have access to a commercial radio station? 0-1-2

65 Do you have an installation for closed circuit television? 0-1-2

66 Do you have access to a commercial television station? 0-1-2

67 Do you have an equipment and instructional budget adequate for your needs? 0-1-2

VII. Certification and Preparation of Teachers

68 Have your teachers been educated and certified to conduct the kinds of speech activities and programs for which they are responsible in your school? ____ 0-1-2

69 Do your teachers have adequate speed education to achieve results in a well-developed program? ____ 0-1-2

70 Do your teachers keep up to date in speech education by participating in professional speech conferences, reading and writing for a speech journal, going to summer schools for further work, etc.? ____ 0-1-2

71* Are your teachers enthusiastic about the type of service in speech education which they are giving? ____ 0-1-2

72 Are your teachers given relief in class instructional load when they carry late afternoon and evening co-curriculum instructional programs in order that they may function reasonably free from undue strain and fatigue? ____ 0-1-2

73 Are your teachers paid for outside-of-class load beyond regular classroom teaching assignments? ____ 0-1-2

74 Are your teachers physically healthy and energetic in their work? ____ 0-1-2

VIII. Administrative Attitude

75 Do teachers and administrative staff work together in a spirit of harmony and co-operative inspiration? ____ 0-1-2

Conclusion

In a rapidly changing world where communication needs are being met with new technical advances, the curricula of our educational institutions must constantly change. Evaluation is the process for observing and characterizing the effectiveness of a program. Evaluation must be a continuous process, one in which parents, teachers, and administrators have challenging responsibilities.

CHAPTER X

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Children's Reading Service, 1078 St. John's Place, Brooklyn, New York.
Columbia Records, Education Department, 799 Seventh Ave., New York, New York 10019.
Coronet Instructional Films, 65 East Water Street, Chicago, Illinois.
Da-Lite Screen Co., 2711 North Pulaski Road, Chicago, Illinois.
Denoyer-Geppert Co., 5235 Ravenswood Ave., Chicago, Illinois.
DeVry Corp., 1111 Armitage Ave., Chicago, Illinois.
Eastman Kodak Co., Rochester, New York.
Educational Records Sales, 153 Chambers Street, New York, New York.
Educational Services, 1730 Eye Street, N. W., Washington, D.C.

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N.E.A. Department of Audio-Visual Instruction, 1201 16th Street, N.W., Washington, D.C.
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Young America Films, 18 East 41st Street, New York, New York.

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